

April 2, 1938

Mr. Herbert Goldstone
1125 Park Avenue
New York, N. Y.

Dear Mr. Goldstone:

I have finally succeeded in reaching the owner of the Kuniyoshi painting, OIOL WITH FLOWER IN HAIR. We discussed the matter at great length and he agreed on the price of \$5000., with a deduction of \$150. for the superficial cleaning and the framing, which certainly should be ample.

Won't you please let me know whether this is satisfactory and whether you want us to take care of the former?

As I mentioned to you originally, this has been rather a difficult chore for the reasons I mentioned to you but I am very happy that I have been able to accomplish the given results as it would be wonderful to have this picture added to your very exciting collection.

As soon as I hear from you I will carry out the necessary details. And I hope to see you and Mrs. Goldstone very soon.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The University Prints

15 BRATTLE STREET, HARVARD SQUARE
CAMBRIDGE 38, MASSACHUSETTS

April 21, 1958.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York.

Dear Mrs. Halpert:

About a year ago, in January 1957, you kindly granted us permission to reproduce a Sheeler painting as one of our small inexpensive prints for student use only. You also indicated your willingness then to cooperate if we wished to issue small color prints of other artists you represent.

We have not yet printed the Sheeler, pending arrangements for publishing several important artists' work at one time.

Due to the minimum price and limited sale of our prints, as well as the cost of new plates of fidelity, you may recall that we planned to secure use of electrotypes of existing plates. To the meager six color prints of American painting we now offer, we hope this year to issue nine more selected works, including three of 20th century paintings. The National Gallery in Washington and Time magazine have given permission to use plates they own for this small project.

I think it vital to include a Marin and several professors have suggested a water color rather than an oil. Time has plates of Marin's "Sun, Isles and Sea" (1921) in a 4x4½ inch size to fit our small format that would be an excellent example for students to see in color.

As you may recall, our prints are a uniform size, 5½x8 inches, similar to the enclosed sample. They sell retail at 2½ cents each in black and white, 5 cents each in color, and are used by college level students almost exclusively. Designed for study purposes only and not suitable for framing, I trust they stimulate rather than deter purchase of originals.

If I could have a note of permission from you to reproduce the Marin for this limited use, I will forward it to Time and they can proceed to make electrotypes for us. I promise great care to secure good fidelity in printing and I will send copies to you when printed later this year.

Sincerely yours,

William E. Teal
William E. Teal
UNIVERSITY PRINTS

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April 2, 1958

Mrs. Leonard Firestone
48-555 Sand Dune Road, c/o Thunderbird Country Club
Palm Springs, California

Dear Mrs. Firestone:

Mrs. Alfred Wallenstein telephoned suggesting that we ship for your approval the O'Keeffe painting entitled FROM THE PLAINS - No. 2, to the above address. We shall be delighted to do so and I have made arrangements with Miss O'Keeffe, who has this very important painting in her studio in Abiquiu, New Mexico, to ship it to you the moment she returns -- probably within a week.

From Mrs. Wallenstein's description of your very exciting new home, this painting should fit in admirably and I hope that you will find it so when you try it in the specific locale.

I recall with pleasure the short visit I had with you and Mr. Firestone some months ago and look forward to another visit in the near future.

Sincerely yours,

EGH:pb

Copy to Mrs. Alfred Wallenstein

file under
Dealers Assn

April 21, 1958

Mr. Daniel Johnson
Willard Gallery
23 West 56th Street
New York, N. Y.

Dear Dan:

At last, going through correspondence files dating more than ten years back, I have found the material in connection with the Dealers Association.

I am enclosing a copy of the release which was sent to the press on January 21st, 1947, and which lists the ten galleries at the time.

I found also that we had a joint meeting with Artists Equity on March 12th, 1947, at which we agreed that "opening on September 22nd and running for three weeks, an exhibition of recent examples by all the artists associated with each gallery would be held simultaneously, with a collective campaign launched for American contemporary art."

It was further agreed that artist members of Equity would be featured in the campaign and that the galleries were to donate 10% of the sales price in each instance to Artists Equity Welfare Fund.

To give you a more complete record, I am also enclosing a copy I found of a report I sent out on October 30th, 1947, revealing all the activities. You will note that plans for collective advertising were agreed upon, and, for your information, were later consummated. Simultaneously with the publicity release dated January 22, 1948, which is also included in the enclosures. This, as you note, was addressed to all the dealers in American art in the hope of achieving some unity.

At this date, I think it is far more important to create a permanent organization, starting with the initial group of ten (substituting A.A.A. for Parargil who is no longer with us), but concentrating on galleries dealing with American art and working on a consignment basis (largely) and operating on the old-fashioned system of the 1/3 commission, with all the other expenses aside from framing and photographs paid by the dealers.

I agree that the ^{STUD} points in your recent letter be incorporated in our charter and that charitable organizations be added to Point IV. I am referring to the various P.T.A.'s in which any of us wish to

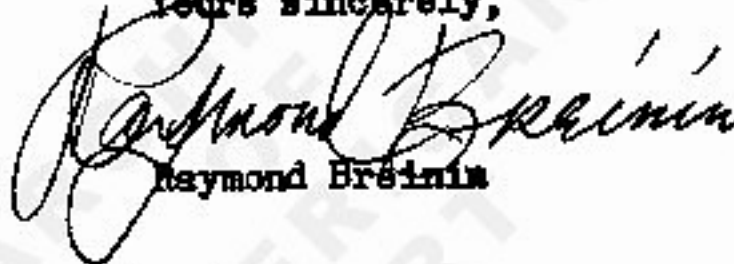
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is 50 years after the date of sale.

such as a decent recommendation.

Even in the most ordinary of business relations, the employee is rarely dismissed without recommendation, unless his work or his behaviour has been grossly lacking. As I said, I have never considered ours an ordinary business relationship and assumed that you too felt the nature of this field is such that it cannot be regarded in that light. Even if I am wrong and must regard my long affiliation with you as a purely business association, I am still puzzled as to your cold receptions and seeming unwillingness to recommend me in other quarters. If perhaps nothing else, I was a loyal affiliate of your gallery for 18 years, which in itself should merit what are considered the usual courtesies.

May I repeat what was said in the beginning of this letter, if your attitude is due to any failure on my part, I would certainly like to be informed of it and make amends.

Yours sincerely,


Raymond Bräinin

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MRS. EDITH HALPERT

-2-

APRIL 14, 1958

I HOPE YOU DO HAVE A PIECE SUITABLE AND AVAILABLE AS WELL. IN ANY EVENT, I WOULD APPRECIATE HEARING FROM YOU AS SOON AS POSSIBLE SINCE TIME IS SO SHORT.



JOHN DILLEHAY
DIRECTOR

JD:MM

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SHELDON KECK
Caroline K. Keck

Preservation of Paintings
Main 4 - 2539

87 State Street, Brooklyn 1
New York

Dear Wilbur Peat:

April 14, 1958

Dear Wilbur Peat:

The last time I wrote to you as I recall it was to thank you for a very lovely arrowhead you sent to Keckie Keck. I am sorry this letter will be less welcome!

I understand from the Downtown Gallery that I am to report to you on the condition and treatment of Miss Georgia O'Keeffe's painting "From the Plains", oil on canvas preprimed, 48" x 84". The painting had two drips of white paint in the upper left hand corner, easily removed, in that area were also two very small digs into the surface showing white of the canvas, these were retouched. In the lower left corner were two more tiny digs with minute loss, also in the lower right hand corner. All these were very minor repairs. The grim part was in due center - a very strange double rub and possible application of re-paint, which was unpleasantly noticeable. This was gently cleaned off under magnification, only a certain amount of the excess pigment, which did not match surrounding colors, could be removed with safety. The area was then dotted in under magnification to lighten the section by touching the thread nobs with a pale tone approximating the original tone in this area. This was done very slowly and interlaid with fine sprays of methyl methacrylate polymer applied with an atomizer. The best I can report is that the condition is minimized. It is almost impossible to retouch any area on an O'Keeffe bigger than the size of a pea, a small pea at that! The edges of the painting were superficially cleaned and the surface sprayed lightly (I had already surfaced it a few years ago fortunately) with methyl methacrylate polymer. I regret that we will have to charge you \$ 75.00 for the treatment of this painting, but it was a fussy job. The work has been completed and the painting rewrapped and delivered according to instruction to Hahn Bros. I understand it has been sold.

I don't think there will be any further complaint about the painting, although I never feel happy about any repairs made on an O'Keeffe. I will send you a bill at your direction however you want it prepared.

Sheldon joins me in forwarding our best wishes and we both hope to see you before too many years pass.

Sincerely,

Mrs. Sheldon Keck

Mr. Wilbur D. Peat, Director
John Herron Art Institute
110 E. Sixteenth Street
Indpls 2, Indiana

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 21, 1968

Mr. John Dillehay, Director
The Junior Art Gallery, Inc.
301 Library Place
Louisville 3, Kentucky

Dear Mr. Dillehay:

Indeed, we will be glad to cooperate with you as in the past by lending you a painting by John Marin for your exhibition to be called "By the Sea."

If you wish, we shall select an example we consider appropriate and of high quality. Or we can send you two or three photographs from which you may make your own choice.

Won't you please let us know.

Sincerely yours,

EGH:pb

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UNIVERSITY OF MINNESOTA
COLLEGE OF SCIENCE, LITERATURE, AND THE ARTS
MINNEAPOLIS 14

20 April 1958

DEPARTMENT OF POLITICAL SCIENCE

Miss Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York City

Dear Miss Halpert:

I was delighted to learn that I may have the 10% discount, and that I may acquire the Rattner entitled New York. It is a truly beautiful work and I look forward with great anticipation to its arrival.

I do appreciate, too, the time-payment plan, and the twelve month period in which to make the installments, without charge for interest.

I can begin with an initial payment of \$625, for which I have enclosed a check. Will you please bill me every three months, and I will aim at quarterly payments.

Thank you again for your kindness on my behalf. With best wishes,

Sincerely,

Benjamin E. Lippincott
Benjamin E. Lippincott

P. S.

Please send the painting to my home address:
252 Bedford St., S.E., Minneapolis 14, Minnesota.

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FINE ARTS INSTITUTIONS

Cleveland Institute of Art
Cleveland, Ohio

Des Moines Art Center
Des Moines, Iowa

Milwaukee Art Institute
Milwaukee Wisconsin

Institute of Contemporary Arts
Boston, Massachusetts

Mint Museum of Art
Charlotte, North Carolina

Pasadena Art Museum
Pasadena, California

Pensacola Art Center
Pensacola, Florida

Philbrook Art Center
Tulsa, Oklahoma

Syracuse Museum
Syracuse, New York

San Francisco Museum of Art
San Francisco, California

J.B. Speed Museum
Louisville, Kentucky

Westmoreland County Museum
Greenburg, Pennsylvania

COMMERCIAL INSTITUTIONS

Certain banks and insurance companies,
such as the Prudential Insurance Company
in Chicago, having exhibition facilities.

THE GALLERY OF CONTEMPORARY ART

(A Public Gallery under the Authority of The Contemporary Art Society of Australia)

TAVISTOCK PLACE (off 376 Flinders St.), MELBOURNE, C.I. MB 1489

11th. April 1958.

The Manager
Downtown Gallery
32 East 51st Street
NEW YORK.

Dear Sir,

We recently held at this Gallery an exhibition from the International Program of the Museum of Modern Art entitled 'Contemporary Printmaking in the United States'. This exhibition created a great amount of interest, and we had enquiries about a number of the prints, including Ben Shahn's 'Phoenix'.

On reference to the Museum of Modern Art, they have informed us that you represent Mr. Shahn, and I am accordingly writing to ascertain if a copy of this Print is available, and, if so, at what price. Would you be good enough to advise me of this as soon as possible.

We would require your assurance that the Print was in perfect condition, and naturally would prefer an early number.

Yours faithfully,



John Reed

Director.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tabulated after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

30 Rockefeller Plaza
New York 20, N. Y.

Room 5600

April 10, 1958

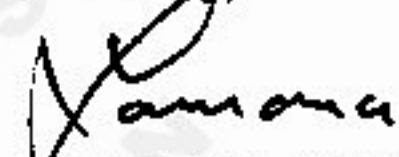
Dear Mrs. Halpert:

Mary and I were delighted to receive your thoughtful letter regarding Toulouse-Lautrec's "Le Cafe" which you sold Mother in 1928. While we had little doubt as to its authenticity, we are, of course, relieved and very glad to have it verified as genuine. We appreciate tremendously your efforts on our behalf, and are sorry to have put you to such trouble.

Your offer to repurchase the picture is indeed generous and a definite indication of your satisfaction that it is a bona-fide Lautrec. We are, however, most happy with it and would be loath to part with it.

With best wishes from us both and many thanks for what you have done to straighten out the situation,

Sincerely,


Laurance S. Rockefeller

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

P. S. As requested, I am returning to you Mr. Seligman's letter along with the original photograph which you were kind enough to send us.

T H E D E N V E R A R T M U S E U M

WEST FOURTEENTH AVENUE AND ACOMA STREET
CHILDREN'S MUSEUM, 1370 BANNOCK STREET

DENVER 4, COLORADO

OTTO KARL BACH - DIRECTOR

NATIVE ARTS DIVISION, CHAPPELL HOUSE, 1300 LOGAN STREET

April 1, 1958

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

On February 24 I wrote to you concerning the possibility of borrowing a painting by Ben Shahn for our coming exhibition, Collector's Choice. As you kindly suggested I will be in touch with you toward the end of the month in hopes of making definite arrangements to borrow the work which you anticipate receiving by that time.

Since the writing of my first letter we have had another request from a member of our "collector's" group, with which I thought you might be able to assist us. The request is for one of William Zorach's animal sculptures. Needless to say we would be most grateful for your assistance and would appreciate receiving photographs of any pieces you might make available to us.

Since the printers deadline for the illustrated catalog of the exhibition is imminent I will hope to hear from you at your earliest convenience.

Thanking you in advance, I am,

Sincerely,

Otto Karl Bach
Otto Karl Bach
Director

OKB/lws

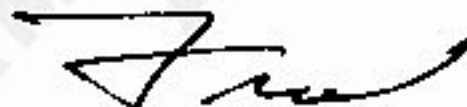
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Mrs. Edith Gregor Halpert - 2

April 22, 1958

I go to Berkeley tomorrow to help lay out the book and shall be there through Friday. If for any reason you had to reach me, it is care of the University Press.

Ever yours,



Frederick S. Wight
Director of the Art Galleries

FSW:ys

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PHILADELPHIA MUSEUM OF ART
PARKWAY AT FAIRMOUNT AVENUE
PHILADELPHIA 30
TELEPHONE POPLAR 3-0500

17 April 1958

Miss Edith Halpert
Downtown Gallery
32 E. 51st St.
New York 22, N.Y.

Dear Edith:

This year the Sonia Watter Purchase prize went to Howard Bradford of California for a large color serigraph entitled "The Table." Last year it went to a large color intaglio print "Peter and the Wolf" by Ernest Freed, by a coincidence also of California.

Among the prints I selected were two by Sloan of the same subject "Ping Pong Photos." They are in two different states (which I am attempting to catalogue). I have one, but I don't know which state it is. I shall return to you the duplicate state. I tell you this to explain that I did not pick the two by mistake.

It was nice seeing you, and we certainly appreciate your interest in the Museum.

With all good wishes and again many thanks,

Carl
Carl Zigrosser
Curator of Prints and Drawings

OIL PROPERTIES
RANCHING
SCIENTIFIC RESEARCH

TOM SLICK
BENNETT BUILDING
SAN ANTONIO 8, TEXAS

April 2, 1958

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

I thought you might like to know that we have made arrangements with the McNay Art Institute to permit them to show Mr. Slick's two Georgia O'Keeffe paintings in May.

Do you have any idea when you will be able to ship both of these paintings to us? If you will advise me the approximate shipping date, I can then give you the proper shipping address, as it will vary according to the time when the paintings will be ready to ship.

Thank you very much. With kind regards,

Sincerely


Jeri Walsh
Personal Secretary

jp

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April 4, 1958

Mr. Samuel Golden, Director
American Artists Group, Inc.
188 Seventh Avenue
New York, N. Y.

Dear Mr. Golden:

Both Shooler and Davis have forwarded your correspondence to me and I have since had an opportunity to discuss the matter with each of the boys in great detail.

While all of us trust you implicitly, you will note from the attached billhead that we have a very definite and permanent control of all reproduction rights and are held responsible by the artists for maintaining this for them.

It would therefore be advisable to issue a separate release in every instance and you may depend on us to cooperate with you wholeheartedly in whatever projects you have in mind. All you have to do in each instance is communicate in writing, stating the nature of the publication and we shall issue our release accordingly and will obtain the artists' signatures to relieve all of us of any responsibilities.

And so, my best to you.

Sincerely yours,

EGM:pb

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April 9, 1958

Mr. Norman A. Goske, Director
University of Nebraska Art Galleries
Lincoln 8, Nebraska

Dear Norman:

I am very sorry to hear the bad news about Mr. Woods. I recall him as an exceptionally fine person.

If Mrs. Woods has actually decided to purchase the picture, I do not mind waiting for the money but it really is important for me to have an absolutely final decision so that I can advise my two young men accordingly. You may tell Mrs. Woods we shall bill her whenever she so desires and can await payment for several months as neither O'Keeffe nor the Gallery is desperate at the moment.

The document you sent me is duly signed and enclosed.

And, my very best regards.

Sincerely yours,

BGH:ph
Enclosure

P.S. Your postscript is most exciting and I hope that you will find the ideal guy for the job.

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1900	1910	1920
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April 21, 1958

Mr. Earl B. Harper, Director
School of Fine Arts
State University of Iowa
Iowa City, Iowa

Dear Mr. Harper:

I hope you are not as nervous as I am about your exhibition. The Gallery activities have been so overwhelming in the last two months that I have been tied down evenings and Sundays as well as the routine working hours. Furthermore, when I received the catalogue you so kindly sent to me, I discovered that the idea proposed by me had been anticipated by Dr. Langman in the exhibition called "Then and Now." I am now working on another idea which I hope will meet with your approval and although I have a number of specific paintings in mind, I want to make sure that you agree with the idea before I go any further.

Obviously, the first contemporary American held at the University of Iowa was in 1945 and my frame of reference therefore is limited to the period of twelve years and, as a matter of fact, to the five specifically based on the catalogues I have in my possession - 1945 to 1949 inclusively. 1950 is missing and all the others are rather specialized exhibitions in which many of the American artists are included. I have no record of the 1957.

My current idea is to concentrate on the painters who appeared in at least three of your exhibitions or whose names appear in the two most recent inclusive publications - NEW ART IN AMERICA, edited by John I. H. Baur, and 300 YEARS OF AMERICAN ART, assembled by Alexander Eliot of Time, Inc. This gives us the following list:

	NAA	ART	TIME
Albright	X	X	
Daniels	X	X	5
Burchfield	X	X	3
Borlin	X	X	5
Bloom	X	X	
Davis	X	X	7
de Kooning	X	X	1
Dove	X	X	2
Feininger	X	X	5
Gorky	X	X	4
Graves	X	X	2
Hartley	X	X	4

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OLD FORT NASAW B.W.F.

Sept. 16. 58

Dear Mrs. Harper:

Your letter of Sep. 2nd received
here last eve. I hasten to say
yes. You certainly may have
my permission - I look forward
eagerly to put it in print -
to the exhibit - We return
to N.Y. 24th - I will stop by
to see you. I trust we shall



THE AMERICAN FEDERATION OF ARTS

1083 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2452

Founded 1909
Incorporated 1916
as a non-profit
Educational Institution

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WILLIAM M. MILLIKEN
GRACE L. MC CANN MORLEY
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ROY R. NEUBERGER
FRED L. PALMER
EDGAR C. SCHENCK
JAMES S. SCHRAMM
LAWRENCE M. C. SMITH
DAVID M. BOLINGER
ELOISE SPARTH
HUDSON D. WALKER
JOHN WALKER
BUZETTE M. ZURCHER

DIRECTOR

HARRIS K. PRIOR

April 14, 1958

Mrs. Edith Halpert
Halpert Foundation
32 East 51st Street
New York, New York

Dear Edith:

By now, most of the group mailings of The Museum and the Artist have gone out, and we have already received some very good reactions to the publication. When Miss Cogswell returns from Belgium there are a few odds and ends of lists to which we must still mail copies; and of course, there are individual requests coming in all the time. A little later on we shall give you a complete report on the whole project.

For now, we simply want to tell you how grateful we are for the help of the Halpert Foundation which enables us to carry out this project. Thank you again for your confidence in A F A.

Very sincerely yours,

Harris

Harris K. Prior
Director

P.S. I am not sure that you have sufficient copies at your office. If not, just have someone call and we'll dispatch them to you in a jiffy.

H.K.P.

HKP:lvb

Please for 20 copies

*35.00
11.66
23.34*

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Webb

740 PARK AVENUE
NEW YORK 21, NEW YORK

Dear Edith,

Thanks so much for sending me the photos and prices of all the things that I would like to have.

I must curb myself so if all right by you will take as of now, the child pastel I340 Price \$475 and the group of three watercolors I684-I685- I686 Price \$ I700 for the group.

You know that anything I have I am glad to have you exhibit.

Ralph said that he had a grand time with you the other afternoon. Wish I had been there.

Love and so many thanks for letting me have the above.

Devotedly,

April 3rd. 58.

Eliska

P.S. I am enclosing my check for \$1,000 on account for the above and will pay the balance next month. Do hope this is satisfactory to you.

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April 18, 1958
1052 S.E. Windsor Lane
Foster, Calif.

Downtown Gallery,
326 51st St.

N.Y. N.Y.

Dear Sirs,

Sorry
No!

- by P & R

The Museum of Modern Art suggested
I write you. I am interested in the
reproduction of the Barn by O'Keefe.
If you have it, could you send me a
copy C.O.D.?

Very Truly Yours,

Ordis V. Derum

view to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

for your note.

Sincerely,
Jean H. Twitzky
(Mrs Lewis A.)

T H E D E N V E R A R T M U S E U M

WEST FOURTEENTH AVENUE AND ACOMA STREET
CHILDREN'S MUSEUM, 1370 BANNOCK STREET

DENVER 4, COLORADO

OTTO KARL BACH - DIRECTOR
NATIVE ARTS DIVISION, CHAPPELL HOUSE, 1300 LOGAN STREET

April 18, 1958

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st. Street
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of April 12. The Zorach photographs have arrived in good order and one of our "Collector's Choice" group has asked that we secure the loan of the granite "Reclining Cat". Will you please reserve the piece for our "Collector's Choice" exhibition, which is scheduled in June?

I was sorry to hear that to date no Ben Shahn is available. Your suggestion that we secure the loan of one from a private collector will not work for this particular showing, in that one of the specifications of the upcoming show is that the works on display are for sale. The intent of the group is to add at least one or two items to the Museum's permanent collections. However, since one of our group is much interested in a Shahn painting, I would appreciate hearing from you even as late as May 15 should one become available. Then we would have time to include it in the exhibition, if not in the catalogue listing.

I am hoping that you may be able to assist us on still another score. One of the group has expressed a desire to have a painting by Rattner in the exhibition. I notice that you have recently shown his works and I wonder if you might be able to send us photos of works which are available.

I am returning the photographs of the Zorach sculpture under separate cover, retaining the "Reclining Cat" for use in the illustrated catalogue which must go to the printers by May 1. Since our deadlines are so very imminent, may I ask that you let us know about the Rattner possibility by return air-mail. Will you also confirm the loan of the Zorach at the same time?

We are asking Budworth to handle our New York shipments and will ask that he arrange for pick-ups with you sometime early in May, so that objects will arrive in Denver in time for installation. Because we wish to cover all loans with wall to wall protection, will you also be sure to indicate the proper value of insurance on the Rattners and the Zorach. I note a price of \$3,000.00 on the cat figure and assume that this should be the amount of insurance.

Thank you very much for your interest and generous cooperation I am

Sincerely yours,

Otto Karl Bach
Otto Karl Bach
Director

Jeff P. [unclear] 1957

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 8-3787

April 12, 1958

Mrs. Herman Friesel
643 Green Briar Road
Elkins Park 17, Pennsylvania

Dear Mrs. Friesel:

The price of the Ben Shahn print WHERE THERE IS A BOOK THERE
IS NO SWORD is \$20. and we shall be glad to send it to you
immediately if you so desire.

There is a small additional charge for mailing. The bill
will be forwarded complete when the print is sent to you.

Sincerely yours,



EGH:pb

Please send me the above
print

Thank you

Rae G. Friesel
(Mrs. Herman Friesel)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith Halpert
April 4, 1958

If you want more materials than this please call me, collect, and next week I can ascertain what additional materials might be available from the Department of Art.

And of course I could, and would gladly send you more material with reference to the entire festival.

You will note that in the beginning we planned a brief festival and then expanded it to coincide with the entire eight week summer session. This took off the pressure, lengthened the period between special productions, concerts, plays, etc., and made it possible for us to include a great deal more in the way of fine arts presentations of various kinds.

Sincerely yours,

Earl E. Harper
Director

Miss Edith Halpert,
Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, New York.

eeh/mn

Enclosures

P.S. I have bound volumes of the programs of the first few festivals which I would be glad to send to you if you think they will be helpful. They are quite precious, of course, since they are the permanent records in my own office.

E.E.H.

or to publishing information regarding sales transactions. searches are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

copy
to Mrs. Jager

April 12, 1938

North Shore Congregation Israel
Glencoe, Illinois

Gentlemen:

I am very happy to send you our check for \$170., which represents the difference between the 15% commission on \$1000. for the Rattner painting entitled **FIGURE WITH RIND** and the \$100. payment made to directly by Mrs. Montgomery.

If Mr. Spertus decides to retain the painting he now has on approval, the 15% commission will be paid to you. This also applies to any purchase made by Mr. Stone who wrote stating that he plans to be in New York to see the larger collection of Rattners and possibly make a selection at that time.

I am very pleased that the exhibition created so much interest in Chicago and thank you for all the efforts you made toward its success.

Sincerely yours,

SGH:pb
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 21, 1958

Bookkeeper
Mr. Erwin S. Wolfson
24 West 58 Street
New York, N. Y.

Dear Madam:

Will you kindly send a check directly to J. Grippi
for \$185.40 for which a bill is enclose representing
the framing on the 10 paintings for 100 Church Street.

We would prefer that the check for the ektachromes
and photographs be sent to us, since our photographer
gave us the usual trade prices. We shall make this
an exchange transaction which eliminates the sales tax.

Also, please let me know about the sales tax on the
\$15,000 which you advised me to include on the bill.
This was not paid at the time your check was sent and
we should like to adjust our records accordingly.

Sincerely yours

Print to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Department of Art

April 6, 1958

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AIR MAIL

Mr. Roy Neuberger and
Neuberger and Herman
180 Broadway, New York
New York, New York

Dear Roy:

The color plates for your painting by Dove have been completed by Polson. The proofs seem very handsome to us, and I hope that they have met with your approbation. We have received Polson's statement and the cost for the plates plus the backing up is \$345. Do you wish to make a gift of this amount to the University of California when we will meet Polson's statement, or do you wish to be billed by Polson directly? If the former, the University must then send the plates, although, of course, we would be glad to lend them to you at any time. Since you have a foundation, I would suppose that you would prefer to have it billed by Polson so that the foundation pays the plates. Let us know your wishes, and we will either pay Polson, or instruct him to bill.

Again, thanks for your generosity. You are making it possible for us to have a distinguished show and a handsome book.

With all best wishes,

Sincerely,
Sincerely,

Frederick S. Wright
Frederick S. Wright Galleries
Director of the Art Galleries

FOW:ys
FOW:ys

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 3, 1958

Dr. Paul J. Sachs
29 Garden Street
Cambridge 38, Massachusetts

Dear Dr. Sachs:

Thank you for your letter and for your kind words about the visit. I do not have to tell you how much they mean to me.

Evidently I exaggerated the number of photographs we had in file but I shall check with Charles Allen to ascertain whether additional prints are required.

Finally, I have photostats, copies, etc., of the material concerning the American art exhibition at the Brussels World's Fair. If you can bear going through so much literature, you will realize that there has been much public indignation and that a group of us are trying to save the situation by sending at our own expense a more faithful and dignified representation of American art. To avoid any official complications our plan was to hold the exhibition outside the fair grounds and to arrange for an opening about June 15th so that enough time will have elapsed to start afresh.

For your further information, the final list which you will find attached to the Barzun letter was decided upon by a group which consisted of Lloyd Goodrich, Harris Prior, Howard Devree (Art Editor of The New York Times), William H. Lane (collector of American art), and myself. We all agreed that the list is subject to some eliminations if necessary or if outstanding examples are not available.

I am a little embarrassed about sending on a copy of the John Walker letter without having asked his permission but I am sure that you will have no occasion to show it to anyone.

My very best regards.

Sincerely yours,

EGH:pb

Enclosures Excerpts from news release (54) from Office of U.S. Com. Gen. to Brussels
Emily Genauer Herald Tribune articles of World's Fair, 1/22/58
Sanka Knox NYTimes (n.d.) 3/17 and 3/23/58
Art News editorial 9/58
JW to Baroness Lambert 2/25/58
EGH to M. Giron 3/12; trans. of his reply 3/21; EGH to Ganseman 3/12;
EGH to Betty Barzun 3/27; and list of artists, etc.

April 7, 1958

Mrs. Mary F. Williams,
Chairman Art Dep't., Randolph Macon College
Lynchburg,
Va.

Dear Mrs. Williams:

The shipment of the three paintings you borrowed from The Downtown Gallery was returned today. The picture, titled, "Street Scene" by Jack Levine has been banged against something; as the paint is chipping in one small area. Also there are some nail holes along the side of the painting, on both sides of the picture, which I do not remember being there before it left the Gallery.

I am sorry this had to happen. The other two pictures are in good shape.

I remain -
Sincerely yours

John Marin, Jr.

not to publishing information regarding sales transactions. Researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

April 2, 1958

Mr. William H. Lane
Standard Lyroxeleid
Leominster, Massachusetts

Dear Bill:

Since your telephone call I checked with several "reproduction" characters and the samples I saw were much too dreadful to consider. However, Baker - who, as you know, is outstanding in the field - offered to do a color print of the G.M. painting - size 11" x 14" - for \$150. including his color transparency. Otherwise, he thought it might be possible to send the color transparency, for which he charges \$25., to be processed at Eastman Kodak, which does the printing as well, at a figure approximating \$25.

If you have any better ideas, will you please let me know. Unfortunately, this is completely unfamiliar territory and it is entirely possible that someone can make better suggestions in your home territory with the use of a good color transparency. Please let me know what you would like to have done.

Did you get my material on the Brussels business? Dr. Paul Sachs was here the other day and was astonished, horrified, etc., with what he had been hearing and is very eager to present the whole matter at the next meeting of the Museum Directors Association or what-have-you which seems to be coming up very shortly. I am now sending him photostats of everything I have. Believe me, it is difficult to fight the powers that be.

And so, cheerio, and I hope to see you soon.

Sincerely yours,

EGM:pb

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

April 2, 1958

Mrs. George Langford
225 Central Avenue
Pacific Grove, California

Dear Mrs. Langford:

Thank you so much for your letter and the enclosures.

As we have gradually assembled quite a group of paintings
of C. S. Price subsequent to the exhibition held here (of
which a catalogue is enclosed), I would not be prepared to
make an outright purchase at the moment, but should be de-
lighted to have the painting sent on to me on a consignment
basis with the understanding that you would receive not less
than five-hundred dollars net.

If you care to do so, please ship it to us at your convenience.

Sincerely yours,

EGH:pb
Enclosure

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California

Mrs. L. S. Bing (Los Angeles)

Connecticut

Mr. and Mrs. Louis Cecil Baker (Greenwich)
Mr. and Mrs. Harry I. Caesar (Litchfield)
Mr. and Mrs. Richard Deutsch (Greenwich)
Mr. and Mrs. Michael Irving (New Canaan)
Mr. and Mrs. Howard Lipman (Cannondale)
Mr. and Mrs. C. Leonard Pfeiffer (Greenwich)
Mr. and Mrs. Peter A. Rübel (Cos Cob)

District of Columbia

Miss Elisabeth Houghton (Washington)
Mr. and Mrs. Allen Kander (Washington)

Massachusetts

Mr. and Mrs. Lawrence Bloedel (Williamstown)
Mr. William H. Lane (Lunenburg)

Michigan

Mr. and Mrs. Lawrence A. Fleischman (Detroit)
Mrs. Edsel Ford (Grosse Pointe Shores)
Mr. and Mrs. Harry L. Winston (Birmingham)

New Jersey

Mr. and Mrs. Joseph H. Hirshhorn (Fort Lee)
Mr. and Mrs. John C. Marin, Jr. (Maplewood)
Mrs. Paul Moore (Convent)
Mr. and Mrs. Saul Rosen (Paterson)
Mr. Stanley Seeger, Jr. (Princeton)

New York

Mr. and Mrs. Selig S. Burrows (Great Neck, L.I.)
Mr. and Mrs. Willard W. Cummings (Katonah)
Mr. and Mrs. Samuel A. Peck (Old Westbury, L.I.)
Mr. and Mrs. Herbert M. Rothschild (Ossining)
Mr. and Mrs. Norman M. Schneider (Scarsdale)
Mr. and Mrs. Sidney Simon (New City)
Mr. and Mrs. Alan H. Temple (Scarsdale)
Mr. and Mrs. Hudson D. Walker (Forest Hills, L.I.)

Pennsylvania

Mr. and Mrs. Albert M. Greenfield (Philadelphia)

Rhode Island

Mr. Maxim Karolik (Newport)

Wisconsin

Mr. and Mrs. Harry Lynde Bradley (Milwaukee)

CHARLOTTE WILLARD

340 EAST 83 STREET
NEW YORK 21, N. Y.
TEMPLETON 8-3561

April 1, 1958.

Dear Allen,

The story of this story is very simple. The new building going up on 100 Church Street wanted to spread itself in the New York Times in a somewhat different manner than the usual facade, elevation and picture of principals grasping first tenant. SO they asked Edit Halpert to round up about 10 artist--to paint the different aspects of the building--with these I think very marvelous results.

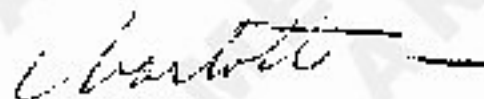
The Architectural Forum is interested--though not committed--but in any event that should not stop you--or LOOK for doing a story of 10 MODERN ARTIST LOOK AT A BUILDING... 10 ways of seeing, reacting, painting ...an American scene by modern Americans.

The men include Jimmy Ernst, George L.K. Morris, Karl Zerbe, Julian Levi, Gregorio Prestopino, etc. etc. They range from the realistic to the cubist to the slightly Jackson Pollock as you will see from these color transparencies...

What do you think?

Best...and thanks for listening...

Charlotte



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ROSS - TALALAY GALLERY
SANFORD BARN EAST
HAMDEN, CONNECTICUT

FERNANDE ROSS
25 MCKINLEY AVENUE
NEW HAVEN, CONNECTICUT
FULTON 7-8911

MARJORIE TALALAY
131 WEST PARK AVENUE
NEW HAVEN, CONNECTICUT
FULTON 9-0853

April 21, 1958.

Mrs. Edith Halpert
Downtown Gallery
52 East 51st Street
New York City, New York.

Dear Mrs. Halpert,

I am enclosing a letter of Mr. Shahn's to me, and assume that you have already received our letter which he forwarded to you.

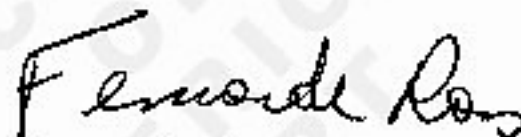
We would like to have four of his prints for our opening exhibition on May 9th, and would appreciate hearing from you as soon as possible if this can be arranged. Our show will run for two weeks and we have partial to partial insurance and will be responsible for transportation.

We will be in New York on May 2nd to collect some paintings and would like to pick Mr. Shahn's work up at that time.

Please let us know what arrangements can be made in terms of our commission.

Hoping to hear from you soon,

Very sincerely yours,



Fernande Ross
Marjorie Talalay

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April 3, 1958

Mr. Lessing S. McDaniel
Exhibition Chairman
Birmingham Museum of Art
Birmingham, Alabama

Dear Mr. McDaniel:

Thank you for your telegram.

We telephoned Badwerth immediately and were promised special handling in this case, with the hope that the painting will be shipped tomorrow. In any event, they will do the best they can under the circumstances.

A consignment invoice^{*} is enclosed, so that the insurance may be placed on this meanwhile.

I hope the exhibition is a great success.

Sincerely yours,

EGH:pb

Enclosure

#5673 Rather figures in *Figures in the Past* 1955 2800.

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. HERMAN FRIESEL

April 5th 1958

Downtown Gallery
New York

Dear Sir

I am interested in buying a Ben
Shan print with Hebrew lettering either
saying — "The Book and the Sward or
the Pen and the Sward". I was told you
might have one. I want it unframed. Please
let me know how much it is and I will
 remit same and have it sent to me.

Thank you.

Sincerely,

Mrs. Herman Friesel
643 Green Briar Rd.
Elkins Park 117 Pa.

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April 4, 1958

Mr. Leigh Block
Inland Steel Company
30 West Monroe Street
Chicago 3, Illinois

Dear Leigh:

This morning I received a letter from Miss Petronel Lukens asking for the inclusion of the Price painting you and Mrs. Block selected last Saturday. No mention is made, however, of the Grammer and I gather from reading the rules and regulations of the Society that only one picture may be submitted by a family. I am sorry that this eliminates the Grammer, which is really a beauty. But rules is rules.

When we cleaned the Stuart Davis frame, it still looked messy and we decided to have it recanted before shipping. I hope you won't mind the slight delay.

It was such fun visiting with you-all and I wish you would make more frequent visits to New York.

My very best regards.

Sincerely yours,

EGM:pb

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NORTH SHORE ART FESTIVAL

APRIL 25th through MAY 4th, 1958
100 Cutter Mill Road, Great Neck, N. Y.

FESTIVAL CHAIRMAN
MRS. SELIG S. BURROWS

CHAIRMAN OF DESIGN
GEORGE NEMENY

ART FOR SALE
MRS. ALFRED ELIOT, Chairman

Painting
ALFRED ELIOT
MRS. JOSEPH FARBER
MRS. GEORGE NEMENY
MRS. THEODORE NORMAN
MRS. ALFRED L. PILSON
LAWRENCE RICHMOND
SIDNEY SCHECTMAN
MRS. ALAN SEFF

Sculpture
MRS. HOWARD STEIN, Chairman
FRED DANZIG
MRS. SIDNEY DERMAN
MRS. GEORGE ECKSTEIN

APRIL 23, 1958

DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, N. Y.

DEAR MRS. HALPERT:

WILL YOU PLEASE SEND US A LETTER FORMALIZING
OUR FINANCIAL AGREEMENT WITH YOU IN THE EVENT
OF THE SALE OF ANY OF THE ART WORKS ON LOAN
FROM YOU.

THANK YOU FOR YOUR KIND COOPERATION.

SINCERELY YOURS,

Ruth Eliot

RE:go

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. George J. Loring

- 2 -

April 8, 1958

Further action on our part will be held in abeyance until such a time as we hear from you.

Very truly yours,
FEDERAL STORAGE COMPANY

P. M. Downing
Vice-President

FWD:chd

Encl.

CC-Mrs. Edith Halpert, Downtown Gallery, 32 East 51st Street, New York 22, N.Y.
CC-Mrs. Victor Lowman, Gernsman Gallery of Art, 1703 E Street, N. W., Washington 6,
D. C.

P.S. - After dictating this letter, the two boxes in question did arrive and were accepted.

P.M.D.

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3615 Christie Dr
Tampa 6 Ohio
April 8 - 1958

Downtown Galleries
32 E 51 Street
New York, New York
Dear Sirs:

I have wanted, always
something by O'Keefe;
would you tell me range
of prices please.

If we get to New York
later next month will I
be able to see any of
these paintings (unused)

Sincerely yours
Mildred Gorman
(Mrs)

PAUL J. SACHS
29 GARDEN STREET
CAMBRIDGE 38 - MASSACHUSETTS

April 5, 1958

KIRKLAND 7-6100

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I appreciate very much your communication of the 3rd inst. and as soon as I have had time to study what you have sent me, I shall write you again if I have anything to report that may seem to me of interest to you.

You may be sure that I shall not show the enclosure of a copy of John Walker's letter to anyone.

With kind regards,

Sincerely yours,

Paul Sachs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

C. DEWEY IMIG
JOHN E. SUSTER, JR.

ESTABLISHED 1871

NEW YORK SHOWROOM
124 W. 58th STREET
TEL. CIRCLE 7-2616

NEWCOMB-MACKLIN CO.

MANUFACTURERS

PICTURE FRAMES-MOULDINGS-CORNICES-MIRRORS

DECORATIVE SPECIALTIES

400-408 NORTH STATE ST.

CHICAGO, 10, ILL.

TELEPHONE SUPERIOR 7-5415

April 5th, 1958.

The Downtown Gallery,
32 East 51st. Street,
New York City, New York.

Gentlemen:-

We have shipped on Saturday April 5th, 1958, One box
Express prepaid to:- W. S. Budworth & Son Inc, 424 West 52nd. Street,
New York City, marked for the Downtown Gallery., 3 framed
paintings, by A. Rattner, as follows:-

- 1 framed painting 18 x 15 "Montauk Point by Rattner
- 1 framed painting 20 x 16, "Pillar of Fire by Rattner
- 1 framed painting 48 x 24, "Sag Harbor #1, by Rattner.

The framed painting, by Rattner, Figure with Birds 21-1/2 x 29
did not come back, and I understand that it was sold, thru Mr.
Spertus.

Trusting that you have received them OK.

Thanking you and shall be pleased to know that you got
them back safely.

Sincerely,
Newcomb, Macklin Company,

Geo. J. Lacone

GJL/G

John Suster

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April 21, 1968

Mr. Sherman E. Lee, Director
The Cleveland Museum of Art
11158 East Boulevard
Cleveland 9, Ohio

Dear Mr. Lee:

It was so nice to hear from you and I am really looking forward to a visit with you and Mr. Francis with great anticipation.

Naturally, whatever we have available will be at your command.

My best regards.

Sincerely yours,

RMH:pb

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 4, 1958

Miss Jeri Walsh
Personal Secretary to
Mr. Tom Slick
Bennett Building
San Antonio 5, Texas

Dear Miss Walsh:

Thank you for your letter.

Because Mrs. Kock, the restorer, has been away, the large oil Mr. Slick has recently acquired has not been attended to but I hope that she can complete the slight restoration in time for the May exhibition at the McMay Art Institute.

Miss O'Keeffe has promised daily to work on the pastel but has been so occupied with her affairs that this, too, has not been attended to. I am rushing her and unless something drastic occurs, there is no reason why both pictures will not be at the Institute as you request.

Sincerely yours,

EGH:ph

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THE FIRM OF

EMILY S. NATHAN HELEN ERSKINE

PUBLIC RELATIONS
PUBLICITY

250 WEST 57th STREET NEW YORK 19, N. Y.

CIRCLE 5-5917

April 21, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

We have no account at the moment
related to the art world. I miss
that kind of work.

Should you hear of any possibilities,
would you keep us in mind?

All good wishes to you.

Sincerely,

ESN:rk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 4, 1958

Mr. Raymond D. Nasher
Republic National Bank Building
18th Floor
Dallas 1,
Texas

Dear Mr. Nasher:

Unfortunately, Charles Sheeler is not a very prolific painter. At present, we have only two paintings available. One is priced at \$4500.00 and the other is rung more. Excuse me, there is one more, a painting executed in 1945 called "Fugue". I think it is a very good example.

You are quite right; we are having a Sheeler Show. But only two things, the pictures I quoted above, are for sale. The rest of the Exhibition being borrowed from Museums and private collectors.

If you do want me to send you photographs of the above; I will do so.

Do hope you can find time to drop in to the Gallery on your next trip.

Please remember me to Mrs. Nasher -

Sincerely yours

John Marin, Jr.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 2, 1938

Mr. Wilbur D. Peat
Director of the Museum
The John Herron Art Institute
110 East Sixteenth Street
Indianapolis 2, Indiana

Dear Mr. Peat:

We have just been advised that Mrs. Keck has returned from a trip and are now having delivered to her studio the painting by Georgia O'Keeffe which was damaged either at the John Herron Art Institute or in transit.

As soon as Mrs. Keck has an opportunity to examine the painting, she will no doubt send you an estimate for the repair with all the necessary information so that you may communicate with your insurance broker.

I hope that the Federation of Arts meeting will bring you to New York and that I shall have the pleasure of seeing you then.

My best regards.

Sincerely yours,

EGH:ph
Copy to Mrs. Sheldon Keck

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PRIZES

Prizes for this show total \$1050:

\$500 was donated by the Board of Directors of the Birmingham Museum of Art and \$350 donated by the Birmingham Art Association.

The Hannah Elliott Memorial Award of \$100 cash awarded annually by Lovemans to an Alabama artist painting in the traditional manner.

The Founders Memorial Award of \$100 awarded for the purchase of the best drawing, etching, lithograph, silk screen or woodcut.

Lasseter & Company Prize—\$20 in artist materials.

Spivy Johnson Prize—\$20 in artist materials.

Birmingham Art & Frame Company Prize—\$20 in artist materials.

The Jury will select ten top paintings and will award among these ten a First Prize of \$300, and a Second Prize of \$150.

In addition, the Acquisition Committee of the Museum Board may choose from among the ten selections of the Jury three objects for purchase. These three will not necessarily be First and Second Prize.

During the selection of works for exhibition, selection of First and Second Prizes and selection of the works to be recommended for purchase, no member of the Board of the Art Association or the Museum Board or staff will be present. Signature and labels will be masked and work will be identified by number only.

Birmingham Museum of Art

April 6 - May 4

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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April 2, 1958

Mr. Dwight Kirsch, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Dwight:

Thank you for your check which according to the information in your letter is in the form of a farewell to The Downtown Gallery.

Although we do get news almost before it occurs, in this instance your letter served as a complete surprise to me and - for me - a very sad one, although I know it must be something that you had desired for some time.

This being so, all I can say, besides being sorry that our active relationship will taper off considerably, is that this is no doubt an arrangement which will make you much happier, and so, Good luck and my congratulations for having enough courage to carry out a creative program which I know will mean a great deal to you.

Do let me know when you are planning to be in New York so that we can have a good chin and I can arrange an appropriate shindig for you.

My best.

Sincerely,

EGH:pb

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

April 4, 1958

AIR MAIL

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

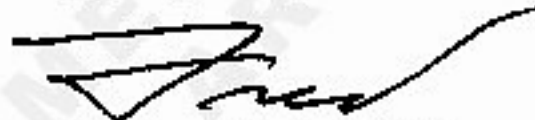
I have just telegraphed you following a talk on the phone with Folsom. Bill Lane has okayed the four New York paintings, and you have the proofs, as I am told. I don't want to move so rapidly that the owners are neglected, so do make them happy with the results. Then wire Folsom to ship those plates immediately. They are raising a clamor at the University Press in Berkeley.

Baur can have electros of anything he wants, but they must be made out here.

There was a little excitement from Washington. Miss Bier sent me a copy of a rather wild letter to Folsom accusing them of taking a painting out of its frame and shadowbox and reporting that they had used short screws putting it back and that the painting had kicked loose in transit and had been hurt. Also a copy of the reply from Folsom saying that they never took the painting out of the frame or shadowbox and that Miss Bier was mistaken, etc. I thought you should know in case you run into this. I am heartily sorry this happened and was surprised that Phillips' paintings went to Boston at all as I knew he had made transparencies. For the record, not knowing the paintings were going, I did not insure. This is merely by way of information.

With all best wishes,

Ever yours,



Frederick S. Wight
Director of the Art Galleries

FBW:ys

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FOREWORD

On the twenty-first of April, 1908, the first exhibition of the Birmingham Art Association was held at Rolls Art Store, 1st Avenue and 22nd Street. This is therefore the Golden Anniversary of the exhibition and of the Association. Its long history has reflected the changing interests and character of this half century, with vicissitudes and high points culminating in the construction of the Oscar Wells Memorial Building now under way.

It would be impossible even to mention all those who have contributed their time, enthusiasm, money, and devotion in forwarding the cause of art in Birmingham, but this year's exhibition honors all of them, both the living and those who are no longer here. We hope that the artist members of the Association, remembering the spirit of all of those who have kept art alive by their efforts, will make this the finest of all the exhibitions the Association has ever held.

PROSPECTUS

FIFTIETH ANNUAL JURY EXHIBITION

BIRMINGHAM ART ASSOCIATION

at the

BIRMINGHAM MUSEUM OF ART

April 6 - May 4, 1958

CALENDAR OF THE EXHIBITION

RECEIVING DATES	All work must be delivered to the Birmingham Museum of Art, City Hall, between March 14 and March 28, 1958. The Museum is open from 9:00 a.m. to 5:00 p.m. Sundays 2:00 p.m. to 6:00 p.m.
MEMBERS ELIGIBLE	Members who have paid 1957-58 dues are eligible to have their work submitted to the jury. Honorary members, who are exempt from dues, are invited to exhibit and are not subject to action by the Jury of Selection.
WORKS ELIGIBLE	Works admitted may include paintings in all media, sculpture, drawings, etchings, blockprints, lithographs, serigraphs, and ceramics not before shown at the Birmingham Museum of Art. Works must be original and entirely the work of the artist. Copies will not be accepted.
NUMBER OF ENTRIES	Each member may enter a total of three works in any medium.
FRAMES	Oil paintings must be framed; pictures in other media must be either glazed and framed or matted.
LABELS	An official label must be filled out and affixed to each entry. It should be placed on the back of each graphic work in the upper left-hand corner.
COST, INSURANCE AND LIABILITY	No charges will be made for unpacking and repacking entries, but all transportation charges must be borne by the entrant. Exhibits will not be insured and neither the Association nor the Museum will be responsible for loss or damage. Works will be handled with the same care that the Museum uses with its own property.
SALES	No commission will be charged Association members.
RETURN OF WORK	All work delivered by hand should be called for promptly upon notification. All work received by express or parcel post will be returned by the same means—collect—at the close of the exhibition.
JURY	Emily Genauer, art critic, New York Herald Tribune. Syd Solomon, painter, teacher, Sarasota, Florida. One More Juror to Come

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250 POST STREET
SAN FRANCISCO, 8

April 14, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City 22

Dear Mrs. Halpert:

Thank you for your letter of April 4 to Hal. As he is home ill with the flu I shall answer for him.

We have held the three Marin watercolors longer than intended because of another customer who seems to be interested. If nothing develops within the next week we shall return these to you.

I have become very attached to the Ben Shahn, "Turtle". A purchase order has been made out for this and our check will follow soon.

There still seems to be some confusion about the Ben Shahn print, "Super Market". The first copy arrived in November with the "Alphabet of Creation". Shortly after that we wrote for another copy of "Super Market". We received the consigned receipt #5514 from you, but we have never received the print. The "Alphabet of Creation" and one copy of "Super Market" have been paid for.

It is impossible for us to trace the missing print. Do you have any postal or insurance receipts? We notice on your receipt the print was insured for full value. We wish we could be of more help but having never received the print we have nothing to claim.

We deeply appreciate all the cooperation you have given us and also your patience.

Sincerely,

Helen Heninger
Helen Heninger
Assistant Director
Gump's Gallery

April 5 1958

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

Dear Mrs. Halpert,

Thank you for your letter of March 27. I am enclosing my check for \$110.00 to cover cost of the Ben Shahn silkscreen with watercolor, Phoenix.

Am I correct in assuming that the black and white drawing of the figure is done by means of silkscreen, and the watercolor added by the artist to each copy? I would also like to know how many copies of Phoenix were made.

I have not yet seen "The Shape of Content". I would also be interested in knowing of any other silkscreen and watercolor items besides those listed in the Solz book.

If your experience suggests any particular type or style of framing for the above, I would be pleased to hear about it.

Very truly yours,

Ralph F. de Bedts

Box 2643 Univ.

Gainesville, Florida

April 21, 1968

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8	Sincerely yours,		assailant
6			blatantly
6			affair
	X	X	assailant
7	X	X	affair
1	X	X	assailant
2	X	X	affair
0	X	X	assailant
4	X	X	affair
9	X	X	assailant
4	X	X	affair

April 4, 1956

Mrs. Lewis Tretsky
35 Yeager Avenue
Forty Fort, Pennsylvania

Dear Mrs. Tretsky:

When you visited the Gallery a short time ago, I promised that I would advise you immediately upon receipt of the Georgia O'Keeffe pastel OPEN CLAM SHELL. This has arrived back from an exhibition, finally, and I shall hold it until I hear from you regarding your wishes in the matter.

Sincerely yours,

EGH:pb

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April 9, 1958

Mrs. J. Watson Webb
740 Park Avenue
New York 21, N. Y.

Dear Electra:

As usual, this place has been so hectic that I did not get a chance to answer your very sweet note.

I believe that Lawrence mailed you a bill acknowledging the \$1,000. payment and I want to tell you how pleased I am that you selected the four paintings for the collection. They are really tops. You will also note that I made an additional reduction.

I too wish that you had been here with Ralph. We did have some fun and particularly so with Georgia O'Keeffe and the mystery man they discussed. Incidentally, O'Keeffe spoke of your mother with great enthusiasm. Evidently she knew her quite well.

So let's get together before you go off to Shelburne.

Affectionately,

EGW:pb

SELSKAPET
KUNST PÅ ARBEIDSPLASSEN

OSLO, Bryn. 1. April 1958

Telefon 673590

Bank giro 155 639/179

Post giro 154 06

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Halpert,
Downtown Gallery,
32 East 51st Street,
New York C., N.Y.,

Dear Mrs. Halpert,

Our National Gallery is interested in Ben Shahn's work and would like to acquire one of his paintings if something representative could be found. I wrote him and he mentioned two very tall, very narrow paintings, called "The Fall" and "~~XXXX~~Nicolas C." which are still in your gallery and of which he is particularly fond. Would you be so kind as to send me photographs of those paintings as well as of others that you know of that would be representative. We would also like to know the price. As you know, the European Museums are not particularly rich, and ours I would say was particularly poor. But I hope Ben Shahn would like to be represented in Norway even at a somewhat special rate. Or what do you think?

Best regards,
Yours sincerely



Ole Henrik Moe

WILLIAM ROCKHILL NELSON GALLERY OF ART
(The William Rockhill Nelson Trust)
ATKINS MUSEUM OF FINE ARTS
KANSAS CITY 11, MISSOURI
Cable Address: Nektrmt

April 1, 1958

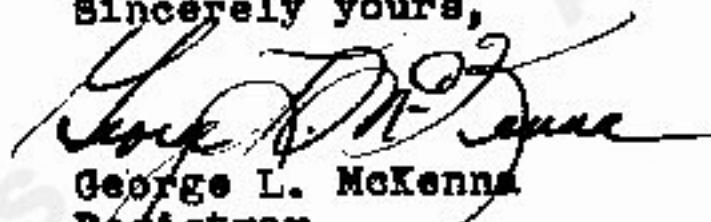
Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Marin:

Thank you for your letter of March 27 to the Friends of Art regarding your receipt of the objects returned from the Collectors' Market.

We are, of course, sorry to hear that the Ben Shahn print "Paterson No. 2" arrived in a damaged condition. Would you please tell us the amount of the charges for repairing the print, and we shall arrange through either the Friends of Art or our insurance company to reimburse you.

Sincerely yours,


George L. McKenna
Registrar

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

(58)

MA053 PD=TDL WUX WEST LOS ANGELES CALIF 3 922AMP=

MRS EDITH HALPERT, DOWNTOWN GALLERY=

1958 APR 3 PM 1 02

32 EAST 51 ST=

HEAR FROM FOLSOM YOU HAVE PROOFS FOR DOVE PLATED OKAYED BY LANE, PLEASE GET OK FROM OWNERS AT EARLIEST THEN WIRE FOLSOM TO SHIP PLATES, WROTE BOWER, WE WILL MAKE ELECTROS HERE IF HE WISHES=

FREDERICK WIGHT UCLA=

WIGHT UCLA=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS	
DL	Day Letter
NL	Night Letter
LT	Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

APR 3 PM 1 29

NA 065 PD=BIRMINGHAM ALA 3 1213PMG=

EDITH GREGOR HALPERT, DIR, THE DOWNTOWN GALLERY=
32 EAST 51 ST

WOULD BE HAPPY TO HAVE YOU SELECT RATTNER AND SHIP TO
BIRMINGHAM MUSEUM OF ART, SHOW WILL BE HUNG NEXT THURSDAY=
LEMUEL MCDANIEL=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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03/03/1910

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Tried make back but

no sale - sorry

Christie W.

CHRISTIE WATSON

April 21, 1968

Miss Jeri Walsh
Personal Secretary to
Mr. Tom Slick
Bennett Building
San Antonio 5, Texas

Dear Miss Walsh:

This is to advise you that the two O'Keeffe paintings were shipped directly to the McNay Art Institute for the attention of Mr. Slick - as you had requested. Hahn Brothers attended to the packing and shipping and the bill will be sent to you shortly, together with the bill for the restoration of the pastel, the cleaning of the frame, and replacement of the glass, and cartage.

I have no doubt Mr. Slick had insurance coverage on the pastel and will want to present a bill for the restoration, et cetera. Do you wish to have us send you duplicate copies or what? I shall take care of all this as soon as I hear from you.

Sincerely yours,

RCH:pb

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POMONA COLLEGE
CLAREMONT, CALIFORNIA

ART DEPARTMENT

April 17, 1958

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mrs. Halpert:

I am delighted that you have agreed to work with us on the exhibition which will open the galleries for Pomona's new art center next fall.

As I discussed the matter with you over the telephone, we have decided to devote this exhibition to the Stieglitz group specifically. We want to include Charles Demuth, Arthur Dove, Marsden Hartley, John Marin, Georgia O'Keefe, and Max Weber. I agree with you that photographs by Alfred Stieglitz himself should form a small part of the exhibition - certainly his portraits of the artists.

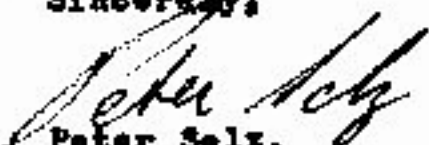
We shall be able to hang approximately seven paintings by each of the six painters, and hope to combine the finest quality with a historic survey. Our budget, unfortunately, is limited, and in order to cut down on transportation costs, I want to include as many of the first rate paintings from the west coast as possible.

I have made a cursory survey over the last few days, and I believe that the Santa Barbara Museum has three Demuths and probably also a Marin. The Los Angeles County Museum has a good Weber. Mr. Stanley Barbee tells me that he has four Hartleys and one Dove which I have not yet seen. Dr. Theresa Fulton, on our faculty, owns a good Hartley. Mr. Donald Winston has consulted me recently about a small Marin watercolor which he is purchasing for the Roslyn Museum. Felix Landau has four Dove watercolors and six Marins, the latter belonging to you. Mr. Zurier's excellent Dove will be in the Whitney exhibition as will be Mr. Winston's. I still must check with Grace Merley and Mr. Wright Ludington to see what may be available from them -- also with McKinlay Helm, as soon as he returns from Europe.

I hope that Weber's one man show, which you mentioned to me, and the Dove show at the Whitney will not interfere with our modest plans.

I am very eager to hear from you your specific ideas about this exhibition. And do you have any suggestions as to available color plates for our catalog? Would you like to do the catalog or do you think we should do it here? I thank you again for your cooperation, which will make this important exhibition possible.

Sincerely,


Peter Selz,
Director,
Pomona College Art Gallery

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Mr. Laurence Rockefeller

April 2, 1953

- 2 -

I am sending photostatic copies of the documentation to the Museum of Modern Art for their records.

Sincerely yours,

Edith
Enclosure

THE ART INSTITUTE OF CHICAGO

EVERETT B. GRAFF, President

ROBERT ALLERTON, Honorary President

RUSSELL TYSON, Honorary Vice President

PERCY S. ECKHART, Senior Vice President

LEIGH B. BLOCK, Vice President

ARTHUR M. WOOD, Vice President

GEORGE B. YOUNG, Vice President

HOMER J. LIVINGSTON, Treasurer

DANIEL CATTON RICH, Director

ALLAN McNAB, Associate Director

LLOYD W. BROWN, Secretary

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

April 1, 1958

Dear Mrs. Halpert:

This is just to report to you that the two Rattner paintings: Farm Composition No. 1, 1950, priced at \$2400, and Composition with Old Shoes, No. 2, 1956, priced at \$3400, have been delivered to the Art Institute from the North Shore Congregation exhibition. Mrs. Kuh has just come back from a week's absence and will write you about the fifteen percent discount which Mrs. Fagen is asking for the Congregation in case either picture is sold while on view in our museum.

Two other members of the Society for Contemporary American Art have selected paintings from your gallery for the exhibition —

Mr. and Mrs. Leigh Block have submitted C. S. PRICE's ABSTRACTION NO. 4a, 1945, which is Number 15 in the Price Catalog. Is this painting available for the Society exhibition and, if so, would you be good enough to let Mrs. Kuh know its size and also its price?

Mr. Leo Guthman has submitted MAX WEBER'S gouache called AT THE SEASHORE. The size of this work, we understand, is 17½ x 23 inches and it is priced at \$2,500.

If both pictures are available, we will be glad to make arrangements with W. S. Budworth and Son to collect them early this month and ship them to the Art Institute. All expenses will be assumed by the Society and we will cover the paintings against all risks while they are in transit with our own insurance policy for 2/3 of the sales price.

I believe you know, from former correspondence in connection with the Society's exhibitions, that one work from this show is chosen for purchase, to be presented to the Art Institute's permanent collection.

Sincerely,

Petronel Lukens
Miss Petronel Lukens, Assistant
Department of Painting
and Sculpture

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

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April 2, 1958

Mr. Fay H. Fuller, Jr.
Box 808
Taos, New Mexico

Dear Mr. Fuller:

It was very good of you indeed to write me and to enclose the clipping.

While for a period of almost thirty years we made a practice of introducing new artists to the New York public, more recently we made a complete change in our policy in view of the fact that there are over two hundred galleries in New York City.

We now concentrate entirely on the artists whose names are printed below and once or twice a year organize an exhibition of a concentrated group of painters and sculptors within a limited locale like Boston, Chicago, et cetera.

Because there are so many other galleries, I am sure that you can make a very advantageous connection and I am therefore returning the clipping which may be of use to you.

Sincerely yours,

EGH:pb
Enclosure

MRS. LEWIS A. TROTZKY
35 Yeager Ave.
Forty Fort, Pa.

April 9, 1958

Dear Mrs. Halpert,

I plan to be in New York toward the end of next week - either the 17th or 18th. I would like very much to stop in at that time to see Open Clam Shell by O'Keeffe. Perhaps after all these years, I haven't remembered it exactly, but seeing it will certainly be the only way to satisfy myself.

Thanks so much

April 13, 1938

Mrs. Leonard Firestone
c/o Thunderbird Country Club
40-555 Sand Dune Road
Palm Springs, California

Dear Mrs. Firestone:

As I mentioned to you in my letter of April 2nd, the painting
FROM THE PLAINS by Georgia O'Keeffe is in New Mexico. While
we were under the impression that Miss O'Keeffe would leave
New York earlier, she is not departing for New Mexico until
tomorrow morning and will ship the painting to you as promptly
as she can upon her arrival at her home.

I hope this slight delay has not inconvenienced you.

As soon as the picture reaches you, will you be good enough
to sign the enclosed receipt so that we may know all is well.
This is not an invoice but merely a consignment form.

Thank you for your patience.

Sincerely yours,

EGM:ph
Enclosure

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THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD CLEVELAND 6, OHIO

TELEPHONE: GARFIELD 1-7340

April 16, 1958

SHERMAN E. LEE, DIRECTOR

CABLE ADDRESS: MUSART CLEVELAND

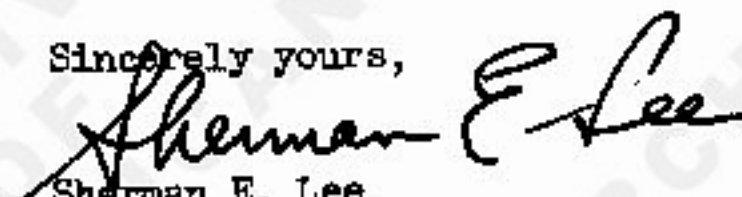
Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

This is simply a hasty note to inform you that Mr. Francis and I will be in New York next week. We are particularly engaged in looking for works of art by certain modern painters and sculptors for a forthcoming exhibition at this Museum.

We want very much to visit you at your gallery and will call you to arrange a specific time. We look forward with great pleasure to seeing you.

Sincerely yours,


Sherman E. Lee
Director

SEL:cn

April 2, 1958

Miss Petronel Lukens, Assistant
Department of Painting and Sculpture
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear Miss Lukens:

Mrs. Fagen wrote me on March 27th and enclosed a copy of a letter addressed by you to Mr. Lacine. I advised her to withhold the two paintings by Rattner listed below, with the request that they are to be sent to the Art Institute or are to be picked up by the latter. In writing to Miss Katharine Kuh on March 27th, I mentioned that we could not pay the two commissions in the event that either of the pictures is sold. Will you please ignore this and plan the regulation 15% charge to The Downtown Gallery under such circumstances. The North Shore Congregation has withdrawn its interest in connection with the two paintings and therefore there will be no complications about the commission.

Last week Mr. and Mrs. Leigh Block each selected a painting for the Society for Contemporary American Art Exhibition. As soon as I receive all the necessary blanks I shall be very glad to forward the complete information for your records.

I thank you for your courtesy.

Sincerely yours,

1): COMPOSITION WITH OLD SHOES * Abraham Rattner
FARM COMPOSITION NO. 1 * " "

2):

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 2, 1958

Mr. M. Hickok
919 First Street
San Fernando, California

Dear Mr. Hickok:

Since the Carlen Gallery is not in New York City, it seems most logical that you did not receive a reply. For your information, Mr. Carlen's address is 323 South 16th Street, Philadelphia, Pa.

As for me, the reproduction you sent suggests nothing of Pippin's work, but it is entirely possible that he painted a "sport" late in his career when he discovered color. We had a large exhibition of his work and I find it impossible to reconcile this reproduction with anything of his that I have ever seen. Therefore, I would suggest that you write to Mr. Carlen or to the Barnes Institute in Merion, Pennsylvania. The reproduction is being returned to you for further use.

Sincerely yours,

EGH:pb
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 4, 1958

Miss Petronel Lukens, Assistant
Department of Painting and Sculpture
The Art Institute of Chicago
Chicago 3, Illinois

Dear Miss Lukens:

Thank you for your letter.

All the pictures listed therein will be available and I am
enclosing our consignment invoice with all the information
including size, price, et cetera.

As I wrote you two or three days ago, the North Shore
Congregation has agreed to eliminate itself from the com-
mission and therefore all the consignments will come
through to you in the regulation manner.

If you will advise Badwerth regarding shipping instructions,
we shall have the four pictures ready.

Thank you for your courtesy.

Sincerely yours,

EGH:pb
Enclosure

for to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 9, 1958

Mr. James W. Alsdorf
200 Chestnut Street
Winnetka, Illinois

Dear Jim:

Finally, the photographer delivered the print of SMALL BLACK IRIS, which I believe is the picture you had in mind. Both O'Keeffe and I went through her stock and there is nothing else that bears any resemblance to your description. This, by the way, is similar to the large painting of the subject and which was part of the Stieglitz Collection now at the Metropolitan Museum.

I have checked our records and find that the reduced price as of several years ago - the lowest ever quoted - was \$1500. Thus you must be mistaken as to your remembered quotation. Last year O'Keeffe raised it to \$1800. and I do not know whether she will want to go back to the previous figure and decided that it would be best not to discuss the matter with her until you are convinced that this is the painting and one which you will want to add to your collection. I certainly would urge you to do so.

I hope you found all the material I sent you, together with the invoice and including the Downtown Gallery label and the extra reproductions as well as a black and white photograph. This refers to the watercolor which you acquired a couple of weeks ago.

O'Keeffe is still in town and remembers very pleasantly the visit she had with you and Marilyn and I am sure she would be pleased to be represented with two pictures of such high quality -- now you can keep going, as no honorable citizen limits himself to less than six paintings by O'Keeffe.

It has been so nice talking to you and I hope to see you and Marilyn later this spring. Meanwhile, my very best regards.

Sincerely yours,

EGH:pb
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

April 22, 1958

AIR MAIL

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Here are the galleys of the catalogue list. Will you run through them and check, noting again the spelling of the names--whether they should be Mr. and Mrs., etc. Also the dimensions. These are height before width, though others sometimes do the other way around. Also, mediums. You will see that there were very few refusals and we will not need substitutions.

I wrote Fisk University twice and received no reply, so I am simply dropping them.

I have yet to hear from Margaret Ayer Cobb about THE LOBSTER. Would you be able to telephone her, or if this is for any reason awkward for you, ask Jack Baur if he would telephone her. Otherwise, I can do it. This being the first painting in the list, and often mentioned in the text, it is important.

Letter just came.
Then--and this is an important matter--I have had no written word from O'Keeffe relative to the loans from the Metropolitan, and they will want a copy or a photostat. Where is she now? I hope to heaven she does not go out of the country and leave us in the spot we were in with the Metropolitan's Marins. I received a word from some friend or secretary that she was in New York.

The Loeweys think that their painting structure was done in 1946. Is this correct?

Finally, will you give a ring to Bill Dove and ask him about the spelling of the Kestevenoke Yacht Club. I am not sure that it is m or n, a detail, but some people must know.

Still another detail, do you know the dimensions of a painting, GOM 1935 at the Metropolitan? I don't want to write the Metropolitan until I have a word from O'Keeffe, but I do need to go to press.

I shall send you page proofs of the book when they come out, as I want to check the black and white reproductions with you to be sure that everyone is right side up.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 21, 1908

Mr. Harold E. Noss
Box 885
Newtown, Connecticut

Dear Mr. Noss:

With this weather we are having, I suddenly remembered that the water has been turned off in my house as well as in the guest house. I am planning to spend next weekend in Newtown and am writing in the hope that you can turn on the water at least in the main house where we will all be staying. I shall be most grateful for your attention.

A self-addressed postcard is enclosed for your convenience in advising me when this has been accomplished - or, if you prefer, you may telephone me at Plaza 2-8107 (collect) any time between 10 and 6.

Sincerely yours,

P.S. I forgot to mention that the keys may be obtained from Richard Stevens whose house is just below mine or Mr. Joseph Chase, the real estate agent.

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

Fortune

TIME & LIFE BUILDING ROCKEFELLER CENTER NEW YORK 20

April 4.

Dear Edith,

I have sent photostats of the "100 Church Street" project to Leo.

I'm returning the photographs, which I suspect you will be needing.

The paintings were an exciting experience, and it will be fun to see them all hanging in the June Show.

Very best regards.

Deborah
Deborah Calkins.

Mrs. Edith Halpert,
The Downtown Gallery,
32 E. 51st Street,
New York City.

April 21, 1938

Mrs. Lewis Hoffman
425 East Moyer Boulevard
Kansas City 10, Missouri

Dear Mrs. Hoffman:

We had the Dove watercolor rematted and the glass replaced.
The shipment was made several days ago.

Would you please sign the enclosed card to indicate its safe
arrival. Thank you for your courtesy.

Sincerely yours,

ESH:ph
Enclosure

April 5, 1958

The Downtown Gallery
32 E. 51 Street
New York, New York

Gentlemen:

Are the following drawings and silk screen prints by Ben Shahn,
reproduced in Ben Shahn by James T. Joby, for sale?

Triple Dip - silk screen
250 Negro Mother and Child - drawing
110 Mine Building - silk screen
600 Bach - drawing
750 The Circus Tumblers - drawing

If so, would you let me know the price of each.

Would you also let me know if you have any other drawings, silk
screens, or wood blocks by Mr. Shahn that are for sale and the title and
price of each.

Thank you for your trouble.

Very truly yours,

Lester Howard

(Mrs. M. L. Howard)

Mrs. M. L. Howard, Jr.
366 Igate Street
Laguna Beach, California

After publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
art dealer is living, it can be assumed that the information
may be published 60 years after the date of sale.

JAMES S. SCHRAMM POST OFFICE BOX 587 BURLINGTON, IOWA

April 18, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Here is a check to cover half of the balance we owe you on our purchase of the Stuart Davis MEMO # 2. We didn't forget you, - just haven't had the ready cash.

Unless you or Stuart need the money now, we may take another few months to pay the final thousand dollars. However, if this inconveniences either of you please let me know and I'll scrape it up pronto.

Do joins in sending you our very best as always.

Hastily,


James S. Schramm

JSS:mm

Enclosure

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THE AMERICAN FEDERATION OF ARTS

1003 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2452

Founded 1909
Incorporated 1916
is a non-profit
Educational Institution

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SUZETTE M. ZURCHER

DIRECTOR

HARRIS K. PRIOR

April 22, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I enjoyed so much seeing the ten paintings of "100 Church Street" the other day and feel sure that they will make a very interesting little exhibition.

Mr. Prior has asked me to give you a list of typical galleries where this exhibition might be shown and I am enclosing three copies of this list.

With best regards.

Sincerely,

Virginia Field

Virginia Field
Secretary for Exhibitions

VF/lvb
Enclosures

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April 2, 1958

Mr. Lee S. Guthman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Lee:

Many thanks for the photostats of the Foundation charter. This is very helpful to me in relation to some nefarious plans I have - not agin' you, dear.

You will be amused - confidentially, I hope - that the Leigh Biecks also picked two paintings for the Friends of the Art Institute, though much later than you were.

And so, this is the story of my life. I hope that you will be in very soon - and will let me know in advance.

Fondly,

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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WESTERN UNION TELEGRAM

W. P. MARSHALL, President

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

SA380

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1958 APR 18 PM 4 26

S WEA089 NL PD=WINNETKA ILL 18=

MISS EDITH HALPERT DIRECTOR=

THE DOWNTOWN GALLERY 32 EAST 51ST ST NYK=

RATTNER FIGURE WITH WINGS AND MASKS WILL BE SHIPPED
TO YOU BY NEWCOMB-MACKLIN 400 NORTH STATE ST CHICAGO
NEXT WEEK SORRY PAINTING TOO LARGE FOR MY HOUSE ENJOYED
THE LOAN THANK YOU=

LUCY MONTGOMERY (MRS KENNETH F)=

*See Assignment No. 5617
North Shore Computer Internal*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mr. Joseph Kesthouse
Gimbel's

- 2 -

April 21, 1958

and numerous telephone calls - visited the Gallery with someone whose name I do not recall and had the opportunity of seeing the horrible condition of this material.

Again, after an indignant note from me on November 27th, he finally telephoned and advised me that the Walsh Adjustment Service, Inc. would send Mr. Russell Roberts to see me and the objects.

I shall not attempt to enumerate the many subsequent telephone calls and additional correspondence but will merely state that our bill dated October 9th for the amount of \$1175. has been transferred from one department to another and finally to the insurance brokers. Again, after several visits from Mr. Roberts and a Mr. Engel who, I am sure, has never had occasion to see examples of American folk art, I received a letter on March 18th from your Mr. Sidney Lieber, Assistant Controller, arbitrarily offering us \$350. in settlement of our bill - at the advice of "our expert, Mr. Engel." This, I think, is completely preposterous as I see no reason whatsoever for any bargaining in this connection. Gimbel's assumed full responsibility and we were very generous about settling several items which were only slightly damaged and set a claim for repairs and for devaluation of Nos. 1024, 1200, and 1500, as well as full coverage for No. 1005B. A resume of the history concerning the latter is attached. It has been considered one of the outstanding examples in the cigar-store figure catalogue and it is listed in our invoice at the original sales price - a fraction of current valuation of similar sculpture as attested by the catalogue figures at the two auctions held at Parke-Bernet of the Haffenreffer Collection (April 1956).

All in all, I have devoted an incredible amount of time in correspondence, telephone calls, and interviews, with the final result referred to of an offer which I assume is intended as a bargaining point for a settlement somewhere in between. I am sure that you will agree with me that the offer is rather arrogant and that my effort to be cooperative with Gimbel's because I am acquainted with several members of the family and have great admiration for them was an unfortunate experience for me, - in view of the fact that we have never made loans to department stores for advertising relating to the store and that our contacts have been with museums.

I decided to write to you in spite of the fact that you may consider this a minor matter because I think you will consider this with an attitude of fairness and responsibility. If you desire or photo-state of the material I will be glad to send it all to you.

I look forward to word from you. Many thanks for your cooperation.

Sincerely yours,

RGH:pb
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD.

DIRECTORS
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PATRICK L. PHILLIPS
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THE LEICESTER GALLERIES

LEICESTER SQUARE

LONDON, W. C. 2.

Telephone: Whitehall 3375

Telegrams: "Ofort, Lesquare, London"

Miss Edith Halpert,
The Downtown Gallery,
32, East 51st Street,
New York,
U.S.A.

17th April, 1958.

Dear Miss Halpert,

On the instructions of Mr. Nicholas Brown, we have mailed to you the Henry Moore bronze "Standing figure No.2" (1955), for which we enclose our invoice. We also enclose a photograph which you may require for Customs purposes.

Mr. Nicholas Brown also asked us to send you two more photographs of works by Henry Moore. As soon as we have these we will pass them on to you.

Yours very truly,
ERNEST BROWN & PHILLIPS LIMITED

L. Jennings

Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF UTAH
SALT LAKE CITY

COLLEGE OF FINE ARTS
DEPARTMENT OF PAINTING
ART CENTER WEST

April 5, 1958

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I was very pleased to receive your comments on our catalog for the Fourth Annual Invitational, and I do hope the artists will be pleased, as you indicated you thought they would.

As for the mention we made of the gallery, the original copy referred to your contribution in even more specific terms, however, my attention was drawn to your request to list your own paintings simply as "private collection." This seemed to indicate a wish for some degree of anonymity, and in fear of offending we cut down the copy to its present form.

In any event, we were quite pleased with the outcome of our efforts. The show was a great success; controversial, of course, in some of its aspects, but this was according to plan. The catalogs have now been sent country-wide, and we are beginning to have some very encouraging reactions. If there are any persons to whom you would particularly like catalogs to go, please let us know. We would be delighted to send them. Perhaps you would like more.

The paintings have all been dispatched, and will be arriving in New York in the course of the next few days.

Please be assured that we are all very grateful for the outstanding contribution you made to the success of the Fourth Annual.

Most sincerely,


Alvin L. Gittins
for the Exhibition Committee

ALG:ajt

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POC
Cust
April 2, 1958

Mrs. Kenneth Montgomery
1200 Spruce Street
Winnetka, Illinois

Dear Mrs. Montgomery:

Thank you for your check amounting to \$1700., completing the transaction in connection with the painting by Abraham Rattner entitled **FIGURE WITH BIRDS**, which was priced at \$1800.

I understand that a \$100. deposit was made in the name of The North Shore Congregation Israel. This leaves a balance of \$1700. and the enclosed bill represents your receipt. An added contribution is being mailed to the Congregation simultaneously.

Mrs. Fagen also mentioned that you planned to be in New York very shortly and I look forward to your visit.

Thank you for your courtesy.

Sincerely yours,

EGH:pb
Enclosure
Copy to Mrs. Abel Fagen

April 16, 1958

FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART

New York City

Mr. and Mrs. Harry N. Abrams
Mr. and Mrs. Arthur G. Altschul
Mr. and Mrs. William Benton
Mr. and Mrs. Edward L. Bernays
Mr. Alexander Bing
Mr. and Mrs. Donald M. Blinks
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Mr. and Mrs. William A.M. Burden
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Mr. Arthur Cinader
Mr. John Clancy
Mr. and Mrs. Sidney Elliott Cohn
Mr. and Mrs. Ralph Colin
Dr. and Mrs. John Alfred Cook
Mr. and Mrs. Peter Cookson
Mr. and Mrs. Stephen R. Carrier
Mme. Lilly Dache
Mr. George T. Delacorte, Jr.
Mr. and Mrs. Albert Dorne
Mr. and Mrs. Walter G. Dunnington
Mr. and Mrs. Allan D. Emil
Mr. Armand G. Erpf
Miss Muriel Francis
Mr. and Mrs. B. H. Friedman
Mr. and Mrs. Otto M. Gerson
Mr. and Mrs. Herbert A. Goldstone
Mr. and Mrs. Milton A. Gordon
Mrs. Edith G. Halpert
The Halpert Foundation
Mr. and Mrs. Robert Halsband
Mr. and Mrs. Ira Haupt
Mr. and Mrs. Ben Heller
Mr. and Mrs. John S. Hilson
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Mr. and Mrs. Alfred Jaretzki, Jr.
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Mr. and Mrs. Jack J. Katz
Mr. Steven N. Kaufmann
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Mr. Jack Lawrence
Mr. and Mrs. Fernand Leval
Dr. and Mrs. David M. Levy
Mr. and Mrs. Michael H. Levy
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Mrs. Alfred L. Loomis
Mr. and Mrs. Joe Lowe
Mr. and Mrs. Milton Lowenthal

Mrs. Cyrus McCormick
Miss Doris Meltzer
Mr. and Mrs. Matthew A. Meyer
Mr. and Mrs. G. Macculloch Miller
Mr. Jan Mitchell
Mr. and Mrs. Roy R. Neuberger
Mr. Lee Nordness
Miss Katharine Ordway
Mr. and Mrs. Charles Shipman Payson
Mr. Henry Pearlman
Mr. David A. Prager
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Mr. and Mrs. Laurence S. Rockefeller
Mr. and Mrs. Nelson A. Rockefeller
Mrs. Faith Robinson Rose
Mr. and Mrs. Herbert Salzman
Mrs. Ethel K. Schwabacher
Mr. and Mrs. Irvine J. Shubert
Mr. and Mrs. Howard Sloan
Mr. and Mrs. David M. Solinger
Mr. and Mrs. Otto L. Spaeth
Mr. and Mrs. Frank Stanton
Mr. and Mrs. Edward D. Stone
Mr. David A. Teichman
Mr. and Mrs. N. E. Waldman
Mrs. Eleanor Ward
Mrs. Maurice Wertheim
Mr. and Mrs. John Hay Whitney
Mr. and Mrs. Charles Zadok

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L. ARNOLD WEISSBERGER
180 EAST 68 STREET
NEW YORK

-2-

April 1, 1958

Mr. Howard Deane
New York Times

approves of the Museum's policy? If it is the latter,
let the Times stand up and say so. The one thing of
which the Times should not be guilty is silence.

Very truly yours,

L. A. Ragg

cc: Mrs. Edith Halpert

G

O

P

Y

prior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

nior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

"revelation" Healer on his
 hands eye - his re-reading
 of Stien's appreciation - Poets,
 Prose list etc - Hamlet. He
 has a very dear friend of ours -
not yet made -

Very Sincerely,

Wm Cutting

$\frac{d}{dt} \left(\frac{1}{r^2} \right) = -\frac{2}{r^3} \frac{dr}{dt}$

2000 1000 500 0

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

April 9, 1958

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

AIR MAIL

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York


Dear Edith:

I have the Folsom bill which you forwarded, and I enclose copies of my letters to Folsom, Neuberger, Lowenthal, and the Whitney. Are you able to deduct if you make a gift of the plates to your foundation, in which case, as I understand it, your foundation would own them. This, if possible, would be good. Otherwise, we will instruct Folsom to bill us for the plates for *WALK POPLARS*, and look forward to your donation to the Art Galleries to cancel out the expenditure.

The plates, to my eye, looked very handsome indeed, and we shall have a rich book.

With all best wishes,

Yours faithfully,



Frederick S. Wight
Director of the Art Galleries

FSW:ya
Enclosures

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VICE-PRESIDENT

Roy R. Neuberger
VICE-PRESIDENT
AND TREASURER

Hudson D. Walker
VICE-PRESIDENT

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Eloise Spaeth
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FRIENDS OF THE WHITNEY MUSEUM of AMERICAN ART

22 WEST 64TH STREET, NEW YORK 19, N.Y. • Telephone: COLUMBUS 5-5900

April 17, 1958

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Thank you for coming to the meeting of the Membership Committee last week. We all appreciate very much your interest and support.

As you doubtless recall, it was decided that the most constructive step at the moment was to supply Miss Thilly, our Membership Secretary, with new names of prospective members. We would greatly appreciate your list, with addresses, as soon as you can conveniently give it to us, and it would be a help if you would divide it as follows:

- a) Persons to whom you will write on your own personal stationery. (This is always the most effective approach.)
- b) Persons to whom you would like us to send our form letter, typed by us on Friends' stationery for your signature. In this group please give us the salutation wished - formal, first name or nickname. (These letters are always more effective if you can find time to add a personal postscript when they are sent to you for signing.)
- c) Persons to whom the same form letter should go, but signed by David M. Solinger, President. (These are generally for people not personally known to you.)

We shall be most grateful if you would be kind enough to send your lists as soon as possible to Miss Gertrude Thilly at the Friends' address.

Yours sincerely,

Jack
John I. H. Baur

JHIB:pw

P.S. Enclosed is a list of the present membership.

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertained to a deceased person after the date of sale.

LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444


April 22, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st St.,
New York, N.Y.

Dear Edith,

Just a short note to let you know that I am arriving in New York on Saturday, at which time I will check in with you and Staff.

Best regards.


Felix Landau
LANDAU GALLERY

Department of Art

April 8, 1958

AIR MAIL

Mr. A. W. Edwards
Folsom Engraving Company
212 Summer Street
Boston 10, Massachusetts

Dear Mr. Edwards:

We have just received word that the four paintings by Dove returned to New York, and your statement for \$1,360 for the plates, plus the backing up, has come to us from the Downtown Gallery. These plates will be provided by the owners of the paintings, and I have written off to them today inquiring whether they wish to be billed directly or whether they wish the University of California to make payment against gifts to the Art Galleries.

As soon as we hear from the donors, we shall send you word immediately to bill them, or to bill us, at which time we will undoubtedly want separate bills for each plate and in triplicate.

I remember that it took us some time to meet your bill before when we were obliged to await the support of the donors. That will not be the case at this time. We are merely awaiting instructions and, if we are to pay, we will be able to pay at once.

With best wishes,

Sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:js

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 12, 1958

Mr. Ole Henrik Moe
Kunst Pa Arbeidsplansen
Oslo, Bryn, Norway

Dear Mr. Moe:

Thank you for your letter and please forgive me for not having answered earlier. I was unable to get in touch with Mr. Shahn until this evening when he returned from Boston.

Under separate cover I am sending you photographs of several pictures with the current prices. If you will let me know which of these appeals to you particularly, then we can start negotiations, as both Ben and I would very much like to cooperate with you and to see one of his paintings in Oslo.

My very best regards.

Sincerely yours,

EHH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 12, 1948

Mr. Charles McCurdy
142 East Fifty-Third Street
New York 22, N. Y.

Dear Mr. McCurdy:

In reply to your letter I am listing below the names of the owners of the pictures mentioned. Credit for photographs should coincide with the name of the photographer which appears on the reverse side of the prints.

Guglielmi: MENTAL GEOGRAPHY

Collection of Mrs. Edith G. Halpert

Dove: RISING TIDE

Collection of Mr. and Mrs. Ernest F. Edlitz

If there is any other information you desire, please let me know.

Sincerely yours,

EGH:pb

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Established 1896

FOLSOM ENGRAVING COMPANY

Photo-Engravers

212 SUMMER STREET, BOSTON 10, MASSACHUSETTS
Telephone HAncock 6-5390

April 7, 1958

Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Attn. Mrs. Edith Halpert

Dear Mrs. Halpert:

For your information, the four four-color plates and progressive proofs of the four Dove Paintings have been shipped to the University of California.

The paintings were shipped to you on Friday, April 4th by Boston Trucking Co.

Sincerely yours,

FOLSOM ENGRAVING COMPANY

R. T. Eldridge
R. T. Eldridge

E-B

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 9, 1958

Mr. Benjamin E. Lippincott
Department of Political Science
College of Science, Literature, and the Arts
University of Minnesota
Minneapolis 14, Minnesota

Dear Mr. Lippincott:

Thank you for your letter.

Indeed, I shall be very glad to give you additional time to consider the painting by Rattner entitled NEW YORK and I hope that you and Mrs. Lippincott will see your way clear towards swinging this acquisition as the painting is really an outstanding example and the only one of that type available.

Because I am eager to see you have this, I shall take it upon myself to qualify you as an institution and allow the 10% discount you suggest. Also, if you desire, we can also extend our very popular time-payment plan which calls for a down payment of 20% and a period of six to twelve months for the instalments. There is no contract nor is there a fee or interest charged.

I look forward to hearing from you shortly.

My best regards.

Sincerely yours,

EGH:pb

prior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Yale Univ.

April 12, 1958

Mr. Andrew Carnduff Ritchie, Director
The Art Gallery
New Haven, Connecticut

Dear Andrew:

Such fun it was seeing you at the Gallery recently that I forgot about ordering the photographs you requested. They are now in my lefty dictation folder and I am forwarding them to you.

Lorock was very pleased with the idea and suggested that he would design a pedestal or would be glad to cooperate with an architect but I am sure that you have excellent ideas of your own and would not require his services for setting off this very handsome sculpture - if and when you decide that this is what you would like to have and can find someone to put up the dough.

Also, if you have any specific ideas for a full-size figure and the scale, Bill can sketch something for your consideration. In any event, it will be nice to hear from you.

And I hope to see something of you and Jane when I move to my home state and town - just 34 miles from New Haven.

My best regards.

Sincerely yours,

EGH:pb
Enclosures (3)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 21, 1958

Mr. Joseph Eckhouse, Executive Head
Gimbel's New York
33rd Street and Broadway
New York 1, N. Y.

Dear Mr. Eckhouse:

You may not recall the occasion but I well remember the pleasure of meeting you several years ago.

During the latter part of June 1957, Miss Olivia Hillis called at the Gallery as a representative of Miss Elizabeth Flannery of the advertising department of Gimbel's and in my absence selected fifteen early American wood carvings and metal sculptures for an exhibition which included the original plates borrowed from the National Gallery - the department which controls the Index of Design. As I recall it, this exhibition had something to do with an anniversary of the store. It was agreed at the time that these objects would be picked up by an experienced art-moving trucking service and would be returned by the same service after the exhibition closed. It was agreed also that Gimbel's would assume full responsibility in the event that any one or more objects might be damaged and our consignment invoice No. 5877 so stated, listing the individual values and indicating that the insurance valuation was for the full value.

The objects were returned on July 23th in the most outrageous condition. As our transactions are limited almost entirely to museums and to restorations like Colonial Williamsburg, the Shelburne Museum, Fenimore Cooper House at Cooperstown, and specialized collections like those of Colonel and Mrs. Edgar Garbisch (much of it now at the National Gallery), the Karolik Collection at the Boston Museum of Fine Art - et cetera, the objects are of art-museum calibre and they are always protected, in the case of sculpture, by having bases attached to avoid tipping or close contact with other objects.

All the sculpture was returned to us with the bases removed and with a great many small fragments in a separate group, all of which belonged to the sculpture. In my absence Mr. Allen telephoned Miss Hillis and also communicated with me immediately. I returned to New York City from my vacation for this specific purpose and wrote to Miss Hillis on August fifth. Subsequently - having received no reply, I communicated with Mr. John Saperita on August 26th (after he wrote to me on the 12th of that month instead of Miss Hillis). Mr. Saperita - after two more letters on September 27th and October

April 1, 1958

Sist^r Mari^e Rosair^e, H^oad Art D^ep't.
St. Mary's Coll^g
Notr^e Dam^e,
Indiana

D^ear Sist^r Rosair^e:

Th^e B^en Shahn Show was r^eturn^d today. In ch^ecking
ov^er th^e paintings and drawings plus th^e prints; I found
that th^e fram^e on th^e wat^ercolor call^d "Alphab^et", numb^er
251 on our consignm^ent to you, was damag^d. It dosⁿ't look
at all s^erious, but w^e will giv^e it to our fram^er and may
w^e s^end you th^e bill.

Also, w^e did not r^ec^eiv^e print numb^er 3A, on our
consignm^ent to you, titl^d "Pho^enix #2". Was it by any chanc^e
sold.

But pleas^e l^et m^e clos^e with th^e following.
Th^e Downtown Gall^ery is extr^em^ely happy to hav^e b^een abl^e
to s^end you th^e B^en Shahn Show.

I r^emain -

Sinc^er^ely yours

John Marin, Jr.

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE JUNIOR ART GALLERY, INC.
301 LIBRARY PLACE. LOUISVILLE 3, KY.

APRIL 14, 1958

MRS. EDITH HALPERT
DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

THIS SUMMER OUR GALLERY IS PLANNING AN EXHIBITION TENTATIVELY CALLED "BY THE SEA," WHICH WILL PROVIDE A VACATION BY THE OCEAN THROUGH ART OBJECTS. MOODS OF THE OCEAN, PLANT AND ANIMAL LIFE ALONG THE BEACH, AS WELL AS LIVE FISH, REAL SEA SHELLS AND PHOTOGRAPHS, WILL BE INCLUDED.

NATURALLY, ONE OF THE FIRST ARTISTS WHO COMES TO MIND WHEN THE OCEAN IS MENTIONED IS JOHN MARIN. WE WOULD LIKE VERY MUCH TO INCLUDE A WATERCOLOR OF HIS IN THIS EXHIBITION AND HOPE YOU MIGHT HAVE ONE IN YOUR COLLECTION THAT YOU WOULD CONSIDER LENDING.

THERE ARE SEVERAL MUSEUMS THAT ARE SOURCES, SUCH AS THE PHILLIPS GALLERY IN WASHINGTON, BUT WE WOULD BE MORE INTERESTED IN HAVING A PIECE THAT WE MIGHT BE ABLE TO PURCHASE. PLEASE DO NOT CONSIDER THIS AS A COME-ON, BUT WE ARE BEGINNING OUR OWN COLLECTION BY PURCHASING FROM OUR OWN EXHIBITIONS. THIS PLAN GIVES US THE OPPORTUNITY TO GAUGE THE INTEREST THE PIECE AROUSES, AND ALSO TO CONSIDER ITS SUITABILITY FOR OUR COLLECTION. IN THIS WAY, WE HOPE TO BUILD A HIGH QUALITY COLLECTION, AS WELL AS AN INTERESTING ONE TO CHILDREN.

THE EXHIBITION IS SCHEDULED FROM JUNE 2 THROUGH JULY 31. WE WILL PAY ALL EXPENSES AND WOULD BE GLAD TO CONTACT BUDWORTH AND MAKE ARRANGEMENTS FOR THEM TO PICK UP AND SHIP THE PIECE.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International
Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

AA749

A NNY118 NNZ85 NL PD=UD NEW YORK NY 15=

THE DOWNTOWN GALLERY=

1958 APR 15 PM 11 29

32 EAST 51 ST NYK=

YOUR CONSIGNED ITEMS SAFE=

ART LENDING SERVICE JUNIOR COUNCIL MUSEUM
OF MODERN ART=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

April 21, 1958

Mr. Alvin L. Gittins
College of Fine Arts
University of Utah
Salt Lake City, Utah

Dear Mr. Gittins:

I thought I should write to tell you about the many enthusiastic remarks I have heard regarding your very handsome and informative catalogue.

Incidentally, in your letter of April 5th you made a mention of my displeasure concerning the catalogue credits. I am perfectly happy about the way it turned out and as I mentioned before, so are the artists and the many others who have received copies. If you have three or four more to spare, I shall be most grateful for them.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF MINNESOTA
COLLEGE OF SCIENCE, LITERATURE, AND THE ARTS
MINNEAPOLIS 14

DEPARTMENT OF POLITICAL SCIENCE

5 April 1958

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York City

Dear Miss Halpert:

I would like to ask if you could give me another week to consider the beautiful Rattner painting which you showed me last Monday, entitled "New York" ?

I am trying to see if I can get together sufficient funds to swing it.

In the meantime, is there any possibility that the same discounts extended to Art Museums might be extended to professional people in the teaching world? We receive such a discount from other professionals, as a rule, such as from doctors and dentists.

But my point here would be, in addition to the fact of also being professional people, is that we are even less able to afford acquiring outstanding art than the Museums, and although we do not show the paintings as often to the public as a Museum, we do so occasionally to our students and fellow faculty in our homes and sometimes in gallery exhibits.

It was a real pleasure to talk to you again, and to see the Rattners. Mrs Lippincott joins me in sending best wishes and kindest regards,

Sincerely yours,

Ben E. Lippincott
Benjamin E. Lippincott

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Whitney-Stark

51/03

New York

3500

John M.
Kaplan 4000-

Cosmos

Wadsworth

April 21, 1958

Mrs. Robert Velez
Chairman, Exhibitions
art association
Public Library
Cedar Rapids, Iowa

Dear Mrs. Velez:

Thank you for your letter.

We do not have loan exhibits for circulation but on occasion we organize a special exhibition for a specific occasion. This, of course, involves all the expenses of packing, shipping, insurance, et cetera, and instead of a fee requires a sales guarantee of one object in the exhibition. If this is of any interest to you, please let me know.

Sincerely yours,

RCM:pb

Not to publishing information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 21, 1959

Mr. Arnold H. Marente
Suite 3450
Prudential Plaza
Chicago 1, Illinois

Dear Mr. Marente:

Finally, the Detroit Institute of Art is about to dismantle the American exhibition and we advised Mr. Bestick to ship the Stuart Davis to you immediately. The consignment invoice is enclosed.

I hope that you will enjoy having this painting and will decide to add it to your collection.

Will you be good enough to sign the blue form and return it to us to indicate receipt of the picture. Thank you for your courtesy.

Sincerely yours,

EHM:pb
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STATE UNIVERSITY OF IOWA



IOWA CITY

School of Fine Arts

April 4, 1958

My dear Miss Halpert:

I have been away on a trip carrying me through several states, with visits to a number of universities, in connection with the search for a successor to Dr. Longman as head of our Department of Art. Upon my return I found your letter here and this morning I received your telegram. Our telephone conversation followed.

My secretary checked and found that we had sent a package of materials to you earlier, as I mentioned.

We are in the Easter vacation and I do not have access to the files in the Art Department. But in my own office I have a good many materials and from them I have selected some which I hope will be of help to you in the task you have so graciously undertaken on our behalf.

You will find in the package first of all a general letter which I wrote in June, 1939 concerning the First Annual Fine Arts Festival.

You will find a printed communication issued in connection with the Third Annual Fine Arts Festival in which I made a statement which may be of interest to you.

The small brochure which was issued in 1945, the date of the introduction of the series of exhibitions of contemporary American paintings may be of interest to you.

I am sending you from my own files the successive catalogues for the art exhibitions of 1945 to 1949 inclusive. I do not have a copy of the catalogue for the show in 1950.

I enclose catalogues for 1951, 1952, 1953, 1954, and 1956.

I also enclose the program of the 19th Annual Fine Arts Festival of last year, 1957.

I sincerely hope these materials will be of real help to you. I should appreciate having you return them to me since I have drawn them from my own files and they are the only copies I have here.

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April 31, 1958

Mr. Don Sorenson
Harrison Street Gallery
1916 S.W. Harrison Street
Portland 5, Oregon

Dear Mr. Sorenson:

Thank you for sending the drawing of Velves by C. S. Price.

On seeing the original, I was frankly very disappointed and felt that I could not obtain the price of \$250. which we would have to mark it with the low commission you offered. Thus the drawing was returned to you immediately.

Thank you very much for your cooperation.

Sincerely yours,

EGH:pb

for to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
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Fairleigh Dickinson University

RUTHERFORD AND TEANECK
NEW JERSEY

RUTHERFORD CAMPUS
Geneva 8-1600

April 10, 1958

Miss Edith Halpret, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Words are not effective enough to tell you how excited we all are over the wonderful exhibit you arranged for us! This is one of the finest representation of artists and their paintings we have had.

Dr. and Mrs Sammartino and myself are deeply grateful to you for your time and kind consideration in arranging such a wonderful show.

Enclosed you will find the signed receipt, and the paintings will be returned to the gallery April 23. It was a pleasure meeting and talking with you and I sincerely hope I have the opportunity of seeing you again during our fall semester to arrange another show.

Sincerely yours,

Louis S. Pecora
Louis S. Pecora

Enclosures

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MUSEUM OF ART OF OGUNQUIT
NARROW COVE
OGUNQUIT, MAINE

Trustees
ROBY P. LITTLEFIELD
HENRY STRATER
GEORGE D. VARNY
JOSEPH A. WEARE

ALLEN WHITING, Associate Director
WILLIAM L. HOMER, Curator
Telephone: Wells 159

April 23, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I will be down to New York City for a visit of a few days about May 5, and hope you will be there at that time, as I am hoping to borrow a few paintings for our summer show here in Ogunquit. I would like to assemble a couple of Kuniyoshi's and either two Sheeler's, or two Ben Shahn's.

In any case, if I could get hold of one feature picture instead of two smaller ones, that would be fine.

By the way, who are the Mr. and Mrs. Walter Paepcke who own the "Big Fish Kite", 30 by 50? Do you think there is any chance that they might lend it? I don't know them.

About a week ago I sent you a copy of "The Life and Hard Times of Henry Strater". This was a gift from an old friend to a good friend of our museum.

I hope you are in good health and have had a good winter. With best regards.

Sincerely,



Henry Strater

HS/vjm

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Prior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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MRS. LESTER L. DUNGER

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
was published 60 years after the date of sale.

POV
huc
April 9, 1938

Mrs. W. L. Howard, Jr.
866 Agate Street
Laguna Beach, California

Dear Mrs. Howard:

Thank you for your letter.

A good many of the drawings illustrated in the Soby book on
Ben Shahn have been on exhibition at St. Mary's College and
have just been returned to us.

I am listing below the prices of the items you inquire about,
other than TRIPLE DIP (the silkscreen) which has been sold out
completely and of which I knew Shahn is not considering a
second edition despite the fact that so many requests for this
earlier print have come through consistently - since the entire
edition was sold.

NEGRO MOTHER AND CHILD - drawing -	\$250.
MINE BUILDING - silkscreen -	\$110.
BACH - drawing -	\$800.
THE CIRCUS TUMBLERS - drawing -	\$750.

If you can obtain a copy of THE SHAPE OF CONTENT by Ben Shahn,
published by the Harvard University Press, I can refer you to
several other drawings which are available. They are as follows:

Page 3	HOMERIC STRUGGLE 1931	25 $\frac{1}{2}$ x 30 $\frac{1}{2}$	\$450.
Page 110	BACH	26 x 40	\$800.
Page 112	WALL WRITING	3-3/8 x 5	\$125.
Page 30 & 31	RUSSIAN VILLAGE	8 $\frac{1}{2}$ x 5 $\frac{1}{2}$	\$250.
Page 100	ROMAN VIADUCT	6-3/4 x 5	\$150.

In addition to these, we still have the silkscreen PHOENIX
(page 67 in the Soby book) priced at \$110., and a silkscreen
of the ALPHABET similar to the drawing reproduced on page 80.
The latter is a black and white and is priced at \$45.

If you would like to have any of this material sent to you on
approval, we should be glad to do so with no obligation on your
part other than the expense of packing and shipping. Won't you
please let me know.

Sincerely yours,

EGH:pb

April 22, 1950

Mr. Rome A'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Rome:

At midnight of THE DAY, after hearing radio reports followed by those of eye-witnesses, I wrote a long letter to you, but when I reread it in the morning I was too embarrassed to send it as it was completely out of character for me, with its almost sentimental admiration.

However, even on second and third thought, I feel it imperative for me to express this great admiration (in cooler language) for your extraordinary courage, unique control, and true devotion to works of art. In this expression of homage I include, of course, the other members of the museum who spared themselves no less.

Not only does this event inspire further confidence in the museum and its staff but it has evoked a greater appreciation for art in its broad concept.

As a final tribute, I must mention the telegrams sent to leaders by the Junior Council, which further exemplified the overall spirit shown throughout so harrowing an experience.

And so, may I tip my new spring bonnet to you.

Sincerely yours,

Edith
Copy to Mr. Nelson Rockefeller
Chairman of the Board

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THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.

GENERAL INSURANCE
LIFE INSURANCE

April 8, 1958

WHITEHALL 3-6189

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, New York

Re: Damage to Painting
"The George Brown Children"

Dear Edith:

Enclosed is a draft from the Standard Fire Insurance Company drawn to the order of "The American Folk Art Gallery" in the amount of \$250. in full payment of your claim resulting from the damage to the above-captioned painting.

This claim was originally reported to the Company in the name of The Downtown Gallery, Inc. but the draft has been drawn to the Folk Art Gallery. Since the negotiation in this matter was handled directly by you with Mr. Prendergast and not through my office, I do not know which is correct. However, this would be merely a book-keeping transaction for you - just make sure that before depositing the draft, it is endorsed exactly as drawn.

With regard to the Shahn drawing, I have forwarded a copy of all of the correspondence to the Company and have made claim on your behalf in the amount of \$75. As yet I have had no reply but I will keep you advised. Meanwhile I am returning your correspondence in this matter so that your records will be complete.

How about arranging that appointment so that we may discuss the matters mentioned in the second paragraph of my letter of March 12th?

With best personal regards,

Sincerely,

Ted
Theodore D. Taussig

TDT:mb
encl.

April 12, 1958

Mr. Otto Karl Bach, Director
The Denver Art Museum
West Fourteenth Avenue and Acacia Street
Denver 4, Colorado

Dear Mr. Bach:

I am sorry to state that no Ben Shahn has appeared on the horizon but again, if something should turn up in time, I should be delighted to get in touch with you. Would you consider borrowing one from a private collector? If so, I shall send you some suggestions.

Photographs of animal sculptures by Zerach are being mailed to you under separate cover. If you will let me know which ones you would like to have for your exhibition, we shall arrange to send it to you at the specified time.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 17, 1958

Mr. Anthony Bower
Art in America
60 West 55 Street
New York, N. Y.

Dear Mr. Bower:

This arrived in the morning's mail and I have made the corrections which I hope your type-setter will understand.

I am sorry that there are so many changes, but if you will refer to my original copy, you will find that I reinstated some very significant (to me) small sections, but I have also reduced the text considerably more than enough for the changes.

If you will recall, I specified very strongly when I first spoke to you that I would make my own deletions if necessary and would reduce the text to comply with your requirements. The deletions made in your office change the character of my statements so that I feel that it is vital to reinsert them.

It is most unfortunate also that the first proof did not reach me until two days ago.

May I hear from you on receipt.

Sincerely yours

EBL:

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 50 years after the date of sale.

April 9, 1958

Mr. Ralph F. de Bedts
Box 2643 University Station
Gainesville, Florida

Dear Mr. de Bedts:

A receipted invoice is enclosed for the theorem print - or
silkscreen - entitled PHOENIX.

The actual method followed by the artist is related to the
early American theorem. A series of stencils are cut by the
artist and each color is applied by hand through the individ-
ual stencil. When these are completed, Shahn superimposes
the silkscreen in black. And therefore the process is com-
pletely unique and completely by the artist.

The print was sent to you and for your information there are
two types of frame we use for these - in one case, the corners
of the print are applied to a white board with a bit of gold
showing through at the edge and a simple wooden molding in the
half round and stained a medium grayish brown is put around
with the glass inserted; otherwise a flat gold-band type frame
and glass is used.

There are other silkscreens and I am enclosing a list of these
together with the prices.

Sincerely yours,

RFB:pb
Enclosures

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ROBERT W. WILSON

ADAMS 4-5600

April 8, 1958

Mr. George J. Lacina
 Bruce-Macklin Co.
 400-408 North State Street
 Chicago 10, Illinois

Dear Mr. Lacina:

We have received your letter of April 5, 1958 concerning the two boxes of paintings you consigned to us for delivery to the Corcoran Gallery of Art.

This morning we contacted the Corcoran Gallery of Art and received instructions from Mrs. Lewinsen to the effect that the paintings should have been consigned to Mrs. Edith Halpert, Downtown Gallery, 32 East 51st Street, New York 22, New York.

You did not enclose the prepaid Railway Express Receipt so it is practically impossible for us to trace the shipment although, to the best of our knowledge, it is undoubtedly on delivery to us this date.

We were anticipating the possibility of diverting the shipment direct to New York but after checking with Railway Express, found out that under any circumstances, there would be a complete set of new charges, therefore, there wouldn't be any appreciable savings.

Under the circumstances, we are entering an order this date in the name of your firm to receive the paintings in question and hold them for specific forwarding instructions from you. In order for us to be able to reforward the paintings in question, you will have to provide us with a full delivery address and specific instructions as to what value we are to declare to Railway Express on each box or if a separate insurance policy is to be written.

Enclosed herewith please find our Moving and Shipping Proposal form in duplicate, completed in accordance with instructions received from Mrs. Lewinsen. Please sign in the two places indicated on the original copy and return it at your first convenience, being sure to clarify the value we are to declare to Railway Express or insurance to be written, plus instructions as to whether or not the charges from Washington to New York are to go collect or prepaid.

April 3, 1958

Mr. John Walker, Director
National Gallery of Art
Washington 25, D. C.

Dear Mr. Walker:

Knowing how busy you are, I did not want to trouble you with any further material, but it occurred to me that you would be interested in the latest developments.

I am now enclosing a copy (translated) of the letter from M. Giren, which is self-explanatory. Subsequently, at the suggestion of Mrs. Ellis, I wrote to Madame Betty Barson of the Universit  Libre in Brussels, in the hope that the gallery - which is said to be very handsome - will be available for us.

And again, many thanks for the efforts you have made. I am sorely disappointed, of course, that M. Giren has refused the exhibition for the reason stated, which seems a little far-fetched, in view of the fact that there would be a six-months period between our show and that organized by the Museum of Modern Art which again is devoted entirely to the non-objective expression and mostly by young artists.

Sincerely yours,

EGM:pb
Enclosure

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April 12, 1958

Mr. Daniel Weisberg, Chairman
Friends of Art
Boston University School of Fine and Applied Arts
25 Blagden Street
Boston 16, Massachusetts

Dear Mr. Weisberg:

I hope you will forgive me for not having replied to your very nice letter of April 8th.

Much as I wanted to attend, I did not dare to commit myself because it is very difficult for me to make any plans ahead. This being Friday, April 11th, and just about 10:30 p.m., I knew that I am an absentee.

I wish I could do something to express my interest in the fine work you are doing but the Gallery activities make it practically impossible for me to indulge myself.

If you should be in New York, won't you drop in? It would be so nice to see you.

Sincerely yours,

ECH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. LEWIS HOFFMAN
425 EAST MEYER BOULEVARD
KANSAS CITY 10, MISSOURI

Jul 1, 1958

Dear Mrs. Helfert: -

I have just returned to the city and found your letter of March 27th. Following your suggestion I have shipped today the Dove painting. Please let me know of its arrival and what you think can be done to improve the condition of the painting and the frame.

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April 12, 1968

Miss Petronel Lukens, Assistant
Department of Painting and Sculpture
The Art Institute of Chicago
Chicago 3, Illinois

Dear Miss Lukens:

I am so sorry that there has been a bit of confusion in relation to the Rattner situation.

As you probably know, the price on all paintings is set by the artist in every instance and while we limit ourselves always to a 10% discount for museums, in the case of The Art Institute the figure is increased to your traditional 15%, thus reducing the price considerably as related to a private purchaser. Unfortunately, I cannot take it upon myself to make an additional cut of \$400 or a total of \$850 from the original price, without consulting with the artist.

If Mrs. Kuh is actually interested in having this specific Rattner for the Institute, I shall be glad to communicate with Abe Rattner immediately upon receipt of a communication to that effect. May we leave it at this?

In any event, you may rest assured that I shall do all I can to cooperate as we like to have our artists represented in your collection.

Sincerely yours,

EGH:ph

THE PORTLAND ART ASSOCIATION
PORTLAND ART MUSEUM • MUSEUM ART SCHOOL
WEST PARK AND MADISON • PORTLAND 5, OREGON • CAPITOL 7-5626

MAX W. SULLIVAN, Director

7 April, 1958

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

I would like to express the thanks of our Director and the Board of Trustees for your gift of the C. S. Price sketch. You were very thoughtful of Portland's collection in making this gift and I am so glad I dropped in to see you.

Would you, at your convenience, furnish us with the names and addresses of the people who purchased from the Price show so we could make notes of them for our files.

Again, many thanks,

Sincerely,


Francis J. Newton
Curator

FJN:do

cc: Mr. Sullivan, Director

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HORIZON

111 FIFTH AVENUE • NEW YORK 17, N.Y.

April 4, 1958

Dear Mrs. Halpert:

Enclosed are the photographs you gave me that Saturday some time back when we had a talk. I appreciate the photos but especially the talk, which was most helpful. You were terribly kind to give me the benefit of your wisdom and experience and so much time too.

I'm returning the photos because we've decided to do something else right now but this doesn't mean that you won't be seeing me again soon. And I'll be looking forward to it.

Sorry to have had to miss your Sheeler opening.

Sincerely,


Jane Wilson

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April 5, 1958

Dear Sirs:

During the past year, as supervisory editor, I have been assembling a pictorial guide to modern art, whose objective is best described by the accompanying letter written by the Librarian of the Museum of Modern Art. Assisting in the selection of 1,000 photographic reproductions are a group of specialists, who have prepared the preliminary texts in a specific field.

AMERICAN PAINTING: Mr. Stuart Preston (Art Critic for the New York Times)
EUROPEAN PAINTING: Mr. William S. Lieberman (Associate Curator, Museum of Modern Art)
MEXICAN & LATIN AMERICAN PAINTING: Mr. Bernard S. Myers (Art Dep't, City College, N.Y.)
MODERN ARCHITECTURE: Mr. Arthur Drexler (Curator of Architecture, Museum of Modern Art)
CONTEMPORARY SCULPTURE: Mr. A.L. Chanin (Staff Lecturer, Museum of Modern Art)
INDUSTRIAL DESIGN: Dr. Herwin Schaefer (Director, Museum of Contemporary Crafts, N.Y.)

We are now ready for final editing, in a project which we believe will be a welcome addition to the sparse literature on visual materials in art education. The publishers, Macmillan Company, are issuing the book primarily with the scholastic requirements of format and cost in mind. May I, therefore, ask your permission to reproduce the item noted below?

Naturally, acknowledgement of ownership (if you so desire) will be made; specific instructions on credit lines will also be observed. May I know whether you are the owner of the copyright, and whether, in the event of foreign editions, your clearance will also be applicable? As we are eager to publicize the sources of the photographs, credits and addresses for individual photographers will be emphasized. Obviously, this is in the interest of the scholar and the photographer. All research materials deriving from this project will be deposited for public reference and inquiry in the Library of the Museum of Modern Art.

In anticipation of your cooperation, the pleasure of which I anticipate shortly, I am

Sincerely yours,


Charles McCurdy

ITEM GUGLIELMI: Mental Geography, DOVE: Rising Tide, CRANFORD: From the Bridge.
[We have photographs of these paintings.]

Since the date of publication is imminent a reply at your earliest convenience would be greatly appreciated.

The Downtown Gallery
32 East 51st Street
New York, New York

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April 12, 1958

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

Copies of your letters to Folsom, Neuberger, Lowenthal, and the Whitney were received, together with your note.

Since nothing which can benefit the Gallery directly is referred to my Foundation (self-imposed rule), the bill for A WALK POPIARS should be sent to The Downtown Gallery for payment and I hope that when you are through with the plates they will become the Gallery's property.

Incidentally, I believe the Gallery paid for some plates previously and I would love to have these as well, in the event that at some time in the future we decide to get out a small gallery publication.

If it is not too late, I should very much like to have a copy of the Dove museum representations to check with our records. Have you added the Des Moines Art Institute which recently made its first Dove purchase? There may be others which were overlooked earlier and it would be a good idea to double-check this information as museum representations seem to be very effective with other museums and with the public - n'est-ce pas?

I was very pleased with the tone of your letter as it indicates that all is well and that you are relaxed about the catalogue.

And so, my best regards.

As ever,

EGH:pb

April 2, 1958

Dr. Peter Summartino, President
Fairleigh Dickinson University
Rutherford, New Jersey

Dear Dr. Summartino:

Several days ago, our accountant called my attention to some correspondence we had as of July 24th, 1957, regarding the Korach series of bronze sculpture panels which were to be installed on the proposed building to be erected on the grounds of Fairleigh Dickinson University in Rutherford, New Jersey.

According to this correspondence, a second payment was due on January 1st of this year, following your first payment as of August 7th, 1957, amounting to \$2000.

I believe Korach has written to you about the installation, giving you the blueprints, et cetera, and I am writing to you to ascertain what you are planning to do about the matter.

Won't you please let me know.

Incidentally, we are arranging to send an exhibition to your University within a day or so and I hope that you will approve the selection and I hope, too, that I shall have the pleasure of meeting you sometime in the near future when you are in New York.

Sincerely yours,

EGH:pb

Mr. Daniel Johnson
The Willard Gallery

- 2 -

April 21, 1958

participate and religious and educational organizations of all sorts and that under no circumstances do we send anything or permit our artists to send anything to auctions which are used as a double tax-dodge by the buyers and which reduce the artists' "take" and eliminate the dealer entirely.

Of course I feel very strongly about collective advertising - of taking the back page of each magazine and apportioning the cost among all the galleries participating. A good slogan can be planned to be used under the heading of **DEFEARS OF AMERICAN ART**. The pre-rate cost would be very slight and each dealer could carry out his plans in individual advertisements for special exhibitions or whatever.

In any event, I am enclosing the publicity release - or draft - referred to in your letter of February 25th.

As I am sure you have also experienced during recent months, there has been a considerable shift from European buying to American buying and it seems imperative that we help create a sense of security for these new buyers by an avowed integrity and a collective policy, including - I hope - an agreement that we all maintain a one-price policy to offset the manipulations to which so many buyers have become accustomed.

Whenever you think a meeting would be advantageous, please let me know. I shall be glad to give the use of my showroom which will accommodate many more participants than my apartment, or the latter if it seems more practicable.

Do let me know.

Sincerely yours,

EGH:pb

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Detering

GALLERIES

1403 MCGOWEN • HOUSTON 4, TEXAS

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April
2nd
1958

Mrs. Edith Halpert
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

On March 27, 1958 we received a letter from Mr. John Marin, Jr. advising that one of the paintings, namely "Cape Split and Boat" was received in damaged condition.

This shipment was turned over to the Railway Express agency in first class condition and damage evidently occurred enroute to New York City. The shipment was insured with them, therefore, your Gallery should handle from there the inspection and filing of the claim for this shipment.

Incidentally, we are still contending with the shippers on the damage to the shipments on their way to us the latter part of this past January. Just as soon as we have been able to settle for this damage we shall be happy to forward you a check covering the same.

Cordially yours,

Jeanne Shively

Jeanne Shively
Detering Galleries

JS: MB

124-26 W. 21st Street
New York 11, New York
April 7, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51st Street
New York, New York

Dear Edith:

It was with misgivings that I approached your gallery last Saturday for the purpose of visiting with you and introducing my wife to you. The tenor of your reception confirmed my qualms and prompted this letter, which is written not in anger but in the nature of a question.

Our long association has been a friendship to me and not simply a business relationship, and it is because of this that I cannot understand your unwelcoming attitude whenever I call upon you. I can well appreciate the fact that you are busy with your work and your time cannot always be freely allotted, but it is my impression that at no time am I welcome. Perhaps the matter should rest here, but a great concern motivates me to ask if your attitude is due to any failure on my part? If I am at fault, I would like to know and make amends.

During my long affiliation with your gallery, I felt a great loyalty towards you, because, by your very encouragement, you played a tremendous role in my formation as an artist. It is attributable to your efforts that I was brought before the public and my works made familiar in many quarters. Because of your efforts, I was allowed to progress, and at this point in my life (as honestly as an artist can appraise his own works), I believe I can paint far better than at any other time. You and others may not concur with my opinion, but there was a time when you apparently found merit in my work and generously helped me achieve a name in my field.

Time has elapsed since our dissociation and trends have changed, although I do not believe they have obliterated all previous aesthetic values. It was to clarify my own uncertain position in the art world, among other reasons, that I made the move to New York. It was perhaps a desperate move, but nevertheless, I gathered the last of my resources to come here. It is difficult for me to understand, but I find myself in a position where I must sell myself as though completely from scratch and without even so

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LEIGH B. BLOCK
30 WEST MONROE STREET
CHICAGO 3

April 7, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have received your letter of April 4th and am pleased that you are sending the Price painting we selected as our nomination for the Society of Contemporary Art. You are right, under their rules each couple is entitled to only one selection, and therefore we will have to forget about the Grammer.

We have not received the Stuart Davis we bought when we were in New York and I am glad you are taking time to retouch the frame, and we are looking forward to receiving it shortly.

It is always fun seeing you and I hope that it will be soon again.

Sincerely,

Leigh
Leigh B. Block

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone PLaza 2-3787

April 16, 1958

Dr. Edgar P. Richardson, Director
Archives of American Art
Detroit Institute of Arts
5200 Woodward Avenue
Detroit, Michigan

Dear Dr. Richardson:

Under separate cover I am sending you the chronology which I have so long promised. There are still some open dates but you inferred in your last conversation that your book PAINTING IN AMERICA is about to go into a second edition. Therefore I am giving you this brief resume, plus chronological material, as a fairly complete record of folk art exhibitions held since 1924.

As you recall, immediately after the publication of your book, I called your attention to the third paragraph on page 402 in which you give the impression that the collection made by Mrs. John D. Rockefeller Jr. was largely the work of Holger Cahill who "spent eighteen months exploring the south for Mrs. Rockefeller." Again on page 388 (4th paragraph) you include him as one of the pioneers of the 'Twenties. When I asked you about the former statement and expressed my surprise that neither the American Folk Art Gallery nor The Downtown Gallery, and, for that matter, nor I, were mentioned in this connection, you replied that Mr. Cahill had told you personally that he was entirely responsible for "making" the collection for Mrs. Rockefeller.

Incidentally, I want to make another correction - and this refers to page 388 on which you mention the Whitney Studio Club Exhibition arranged in 1924 by Henry Schnackenberg using the title of "American Folk Art." The catalogue I have before me at this moment of the 1924 exhibition (February 9th - 24th) was called "Early American Art." As far as I know, the first use of the American Folk Art name was made by the Eli Nadlemans when they opened their remarkable museum in Riverdale and called it the Museum of Folk Arts. Incidentally, again, it was with their permission that I adopted that name for the Gallery subsequently.

Also, I am sure that if you checked with the artists like Laurent, Zorach, Dorothy Varian, Adelaide Lawson (Mrs. Wood Gaylor), Katherine Schmidt (formerly Mrs. Yasuo Kuniyoshi), you will find that they had purchased folk art objects consid-

For the record also, I want to state that Mr. Cahill had made a great contribution in the field of folk art, but this was basically in his own metier - that of writing, including several articles which appeared in magazines, and, of course, the excellent catalogue published by the Museum of Modern Art in 1932 and, prior to that, the two catalogues for the Newark Museum.

Also for the record, Mr. Cahill was commissioned to make purchases for the American Folk Art Gallery and found some excellent examples from time to time, but he represented one of the very many "pickers" this Gallery employed when I myself, accompanied by various persons including Mr. Cahill and nine or ten others most of whom guarded the car while I made the selections, but the proportion of these objects in the Williamsburg collection is very slight. As a matter of fact, an antique dealer by the name of Gough brought in a much larger number of paintings or sculpture which I decided to purchase, to say nothing of the Wilde collection ~~and the~~ and the Nadelman Collection from which I chose large groups at various times and from which Mrs. Rockefeller made her selection ((of the items with such provenance?))

The important factor is that the American Folk Art and the Downtown Galleries purchased literally thousands of items from which Mrs. Rockefeller made a very careful selection or at the most a total of 10% ((of our overall stock? - quoted out of context this could be construed as 10% of the Rockefeller purchases coming from these galleries)). As you know, we have supplied material to a great many art museums and restorations and private collections during these years as well as the early years. For instance, the exhibition held at the Society of Arts and Crafts in February of 1932 - nine months before the Museum of Modern Art exhibition - included several objects owned by Detroit collectors prior to the show and, if you refer to the Society records, a good many were purchased during the exhibition, especially by Mr. Henry Ford Sr.

I should very much welcome a visit from Miss Cowdry who could refer to the many records I have in my special file and to the letters from Mrs. Rockefeller and other members of her family crediting ~~me~~ me with her entire folk art experience as well as purchases made in the field of modern American art and modern French art which I purchased for her on various trips to France in the 1920's.

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Department of Art

April 8, 1958

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AIR MAIL

Mr. Milton Lowenthal
1190 Park Avenue
New York, New York

Dear Mr. Lowenthal:

The color plates for your painting by Dove have been completed by Folsom. The proofs seem very handsome to us, and I hope that they have met with your approbation. We have received Folsom's statement and the cost for the plates plus the backing up is \$345. Do you wish to make a gift of this amount to the University of California when we will meet Folsom's statement, or do you wish to be billed by Folsom directly? If the former, the University must then own the plates, although, of course, we would be glad to lend them to you at any time. If you have a foundation, I would suppose that you would prefer to have it billed by Folsom so that the foundation owns the plates. Let us know your wishes, and we will either pay Folsom, or instruct him to bill.

Again, thanks for your generosity. You are making it possible for us to have a distinguished show and a handsome book.

With all best wishes,

Sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:ys

C O P Y

April 21, 1958

Mr. Frederick S. Wight
Director of the Art Gallery
University of California
405 Hilgard Ave.
Los Angeles 24, California

Dear Mr. Wight:

Referring to your letter of April 18th, we are very much surprised to hear of damage to the paintings of the Inn by Arthur Dove. These paintings were shipped to the Down Town Gallery from whence they came to us by the Boston Trucking Co., which also brought them to us. I personally checked these paintings before they left here and can vouch for their good condition.

Our insurance covers these paintings while in our possession only. I understand by your letter of February 14th to us, you insure them in transit both ways

We realize the seriousness of handling any paintings in our possession and of course always treat them with the utmost care. If there had been any question of damage here, we would have notified you and the owners before returning them.

We do not think it right to accept responsibility for any damage outside of our possession, as we know they were in same condition at time of leaving here as when we received them. We are extremely sorry if anything happened in transit.

Cordially yours,

FOLSOM ENGRAVING COMPANY

E-B

(Signed) R.T.Eldridge

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SIDNEY SCHECTMAN
MRS. ALAN SIEF

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FRED DANZIG
MRS. SIDNEY BERMAN
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Subscription
MRS. GABRIEL SCHWARTZ

Catalog
MRS. LESTER L. DONIGER

WESTERN UNION Telegram

April 3, 1958

Night Letter

To:

Earl R. Harper, Director
School of Fine Arts
State University of Iowa
Iowa City, Iowa

HAVE YOU HAD AN OPPORTUNITY TO ASSEMBLE AND SEND THE MATERIAL

REQUESTED IN MY PREVIOUS CORRESPONDENCE? TIME IS GETTING

SHORT AND I AM GETTING NERVOUS REGARDS

Edith Halpert
Downtown Gallery

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 3, 1958

Mr. Germain Seligman
Jacques Seligman & Co., Inc.
5 East 57th Street
New York 22, N. Y.

Dear Mr. Seligman:

I hope you will forgive the long delay, but the
Rockefellers have been out of town and I could not
show them the material before.

You may trust me regarding the photograph, which
will be returned to you in a very short time.

Sincerely yours,

EGM:ph

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 18, 1958

Dr. Peter Sammartino
Fairleigh Dickinson University
Rutherford, New Jersey

Dear Dr. Sammartino:

Will you kindly have the tempera painting
entitled "Red Against the White" by Charles
Sheeler shipped via Air Express to the

Sarasota Art Association

Sarasota, Florida

This painting was promised for an exhibition
which opens on April 24th and we would greatly
appreciate your immediate attention.

Thank you

April 2, 1958

Mr. Hermann Warner Williams, Jr.
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Thank you for your very nice letter - and forgive me for being so late in its acknowledgment.

Yes, indeed, I think it would be a fine idea to discuss the situation when you are next in town. Actually, I do not think the matter is closed but, as you yourself point out, it was rather difficult for the Leventhals to associate the exhibition with their demise. Perhaps something can be accomplished during the Centennial. In any event, let us talk about it, with or without libations.

It is always good to see you and I look forward to your visit.

Sincerely yours,

ECH:ph

Birmingham Museum of Art

Mr. Rathner:

As a past donor we should like you
to become an Honorary Member and
send us a piece of your work to hang
in our Golden Anniversary Show. The
Exhibition will not actually open until
April 12. We would feel most honored
if you would do this.

Sincerely yours.

Lenox S. McDaniel
Exhibition Chairman

P.S. My best regards to your lovely wife.

April 2, 1958

Mr. David Selinger
Selinger & Gordon
250 Park Avenue
New York 17, N. Y.

Dear David:

Is my face red?

I am now enclosing a photostat of the bill sent to Gimbel's.
I was under the impression that the original was included
with all the other original documents I had delivered to
your office.

Pardon me. . . . I told you I was a helpless female!

Sincerely yours,

BH:pb
Enclosure

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

BOSTON UNIVERSITY
School of Fine and Applied Arts

25 Blagden Street
Boston 16, Massachusetts

Division of Art

April 2, 1958

Mrs. Edith G. Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

You are cordially invited to attend a
reception for the Faculty of the Division of
Art of the Boston University School of Fine and
Applied Arts at my apartment, 485 Commonwealth
Avenue, on Friday, April 11 at 10:30 p. m.

Cordially,



Daniel Weisberg
Chairman
Friends of Art

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

225 Central Ave.
Pacific Grove, Calif.

April 18, 1958

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

As you requested in your letter of April 2nd, I
shipped the C. S. Price painting by Railway Express
on April 15th.

I would like to have a written receipt of the painting's
arrival in good condition.

As you noted in your letter I would accept \$500. for
my price of the painting and any offer under that
would be submitted to me first.

Thank you for your interest and trust we can do some
business on this.

Sincerely yours,

Mrs. Genze Langford

Edwin C. Wilson
3122 P Street, N. W.
Washington 7, D. C.

April 23, 1958

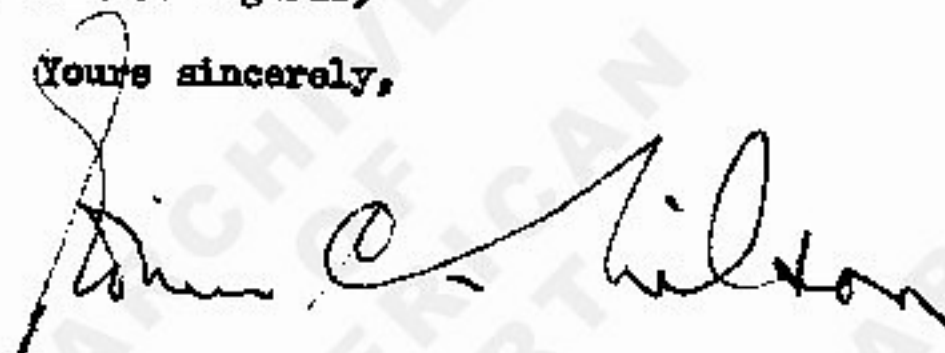
Dear Mrs. Halpert:

Since returning to Washington I have given some long looks at my Demuth - Paris: The Night before Christmas - and I feel I really don't want to give it up, - I think I should miss it; it has charm and interest. So I think I must not embark on any plan of exchange. I should like very much to have the -Two Women- also, but think I should wait on that. Perhaps when next in New York, if it survives the exposition and is still there, I could think of it then.

Many thanks for showing me the O'Keeffe water colours. They were very beautiful. I suddenly liked the little oil very much and am looking forward to its arrival.

With kindest regards,

Yours sincerely,



April 2, 1958

Mr. W. Craig McBurney
Director of Design
Castleton China
P. O. Box 120
New Castle, Pennsylvania

Dear Mr. McBurney:

Thank you for your letter.

Because so many of the paintings are either in New Castle, Pennsylvania, or are by European artists, I am afraid that I can do very little in the way of making the appraisal you require. Incidentally, if you are interested in selling the pictures in your possession, I should be very much interested in the Harin, the Stuart Davis, and the drawing of a deer by an anonymous artist.

May I hear from you?

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD.

DIRECTORS
OLIVER F. BROWN
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E. G. PHILLIPS

Telephone: Whitehall 3375
Telegrams: 'Ofort, Lesquare, London'

THE LEICESTER GALLERIES

LEICESTER SQUARE

LONDON, W. C. 2.

Miss Edith Halpert,
The Downtown Gallery,
32, East 51st Street,
New York,
U.S.A.

18th April, 1958.

Dear Miss Halpert,

Further to our letter of yesterday,
we now enclose the remaining photographs
of works by Henry Moore which Mr. Nicholas
Brown asked us to let you have.

Yours very truly,
ERNEST BROWN & PHILLIPS LIMITED



Secretary

not to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 23, 1958

Mr. Carl Zigrosser, Curator
Prints and Drawings
Philadelphia Museum of Art
Philadelphia 30, Pennsylvania

Dear Mr. Zigrosser:

Mrs. Halpert asked me to go over the
list of the Watter's collection and make some
corrections.

You will find the corrected copy enclosed.

Sincerely yours,

Nathaly C. Baum

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

(March - April 1958)

CHICKERING 4-3251-2-3

HERALD TRIBUNE BUILDING
230 WEST 41ST STREET
NEW YORK 36, N. Y.

RUSSELL B. ROBERTS

WALSH ADJUSTMENT SERVICE, INC.
INSURANCE REPORTS & ADJUSTMENTS

Was here to see you about
the Gumbel damages. Will
Come on Monday.

PHILADELPHIA MUSEUM OF ART

PARKWAY AT FAIRMOUNT AVENUE

PHILADELPHIA 90
TELEPHONE POPLAR 5-0300

15 April 1958

Miss Edith Halpert
Downtown Gallery
32 E. 51st St.
New York, N.Y.

Dear Edith:

Here is the list as promised.

I hope to call you tomorrow,

Carl

Carl Zigrosser
Curator of Prints and Drawings

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ERWIN S. WOLFSON
24 WEST 58TH STREET
NEW YORK 19, N. Y.

April
1st
1958

Mrs. E. G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

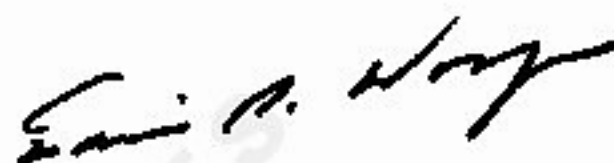
Dear Mrs. Halpert:

In connection with our agreement dated
January 3, 1958, for the creation of the
paintings, I think it is in order now for
you to send me a bill for them.

Please send the bill to me personally.

Very truly yours,

ESW:SLS



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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 2, 1968

Dr. Peter Sammartino, President
Fairleigh Dickinson University
Rutherford, New Jersey

Dear Dr. Sammartino:

Several days ago, our accountant called my attention to some correspondence we had as of July 24th, 1967, regarding the Zerach series of bronze sculpture panels which were to be installed on the proposed building to be erected on the grounds of Fairleigh Dickinson University in Rutherford, New Jersey.

According to this correspondence, a second payment was due on January 1st of this year, following your first payment as of August 7th, 1967, amounting to \$2000.

I believe Zerach has written to you about the installation, giving you the blueprints, et cetera, and I am writing to you to ascertain what you are planning to do about the matter.

Won't you please let me know.

Incidentally, we are arranging to send an exhibition to your University within a day or so and I hope that you will approve the selection and I hope, too, that I shall have the pleasure of meeting you sometime in the near future when you are in New York.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information has been published 50 years after the date of sale.

April 2, 1968

Mr. Bernard Kaplan
J. P. Lehman Organization
9 East 45th Street
New York 17, N. Y.

Dear Mr. Kaplan:

I hate to be so persistent but it is possible that I may have to leave town early next week and I am very eager indeed to get started on the promotion program for the 100 Church Street project.

Won't you please let me know when you can spare some time so that we can get together and discuss this in detail. The art magazines require their material considerably in advance of publication and I do not want to duplicate any of your efforts by communicating with them before checking.

May I hear from you?

Many thanks.

Sincerely yours,

EGH:ph

April 12, 1968

Dr. Peter Sammartino, President
Fairleigh Dickinson University
Rutherford, New Jersey

Dear Dr. Sammartino:

Thank you for the check. A receipted invoice is enclosed.

Have you any idea when the University can accept delivery of the sculpture? We should like to have this information at your convenience so that we may make the necessary arrangements.

I am very pleased that - according to Mr. Foster's letter - you and Mrs. Sammartino were impressed with the exhibition we sent to the Rutherford Campus.

Sincerely yours,

EOH:pb
Enclosure

rior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

extra only
cc R. L. R.
Rattner

April 9, 1958

Mr. Leon Krell
Chairman of the Departmental
Committee for Art
National Institute of Arts and Letters
633 West 155th Street
New York, N. Y.

Dear Mr. Krell:

Your letter of March 18th addressed to Mr. Rattner has been forwarded to me.

We shall indeed be very pleased to cooperate with you in selecting paintings to cover approximately seventeen linear feet and will have these paintings ready for Thorn's express on May 1st. The photographs will be sent to you very shortly with the information you request concerning titles, media, insurance values and measurements indicated on the reverse side thereof.

Sincerely yours,

EQH:pb

L. ARNOLD WEISSBERGER
120 EAST 50 STREET
NEW YORK

April 1, 1958

Mr. Howard Devree
New York Times
229 West 43rd Street
New York, N. Y.

Dear Mr. Devree:

It is possible that my letter of March 17th, addressed to the Art Editor, was not seen by you, and I take the liberty of enclosing a copy. I have received the customary form letter from the Times, explaining why it was not published.

What seems to me deplorable is not that my letter was not published but that the subject has not even been commented on by the Times. I assumed that the Museum of Modern Art's very controversial choice of painters would receive editorial notice in your columns, as it did in the columns of the Herald-Tribune. It was only when I realized that you were confining yourself to a simple report of the exhibition that I sent my letter.

The announcement of the Museum's exhibition for exportation has caused considerable consternation in art circles. It has been a major subject of discussion, argument and debate. Yet the Times all but ignores it. Miss Emily Genauer in the Herald-Tribune wrote the kind of article I would have expected from the Times. That the Times should be bereft of any attitude toward the action of the Museum of Modern Art seems to me astonishing. Are its art editors too friendly with or too intimidated by the Trustees of the Museum to take issue with them? Or is it that the Times wholeheartedly

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

K. T. KELLER, *President* - ROBERT H. TANNAHILL, *Vice-President* - SELDEN B. DAUME - MRS. EDELL B. FORD
LESLIE H. GREEN - DOUGLAS F. ROBY - JAMES S. WHITCOMB

EDGAR P. RICHARDSON, *Director*

Phone Temple 1-4369

WM. A. BOSTICK, *Secretary & Business Manager*

April 15, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I regret to say that, in spite of my inquiry and all our blandishments, Mr. Ford finally decided not to purchase the Stuart Davis "Lesson I". We are consequently forwarding the picture to Mr. Maremont in Chicago as you instructed us in your letter of March 27.

Possibly Mr. Ford's interest in Davis may revive later now that this initial contact has been made and I am sorry we cannot report the sale now.

Sincerely,

Franklin Page

Addison Franklin Page
Curator of Contemporary Art

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SMITHSONIAN INSTITUTION

NATIONAL GALLERY OF ART

WASHINGTON 25, D. C.

April 7, 1958

Dear Mrs. Halpert:

This is to acknowledge receipt of your letter of April 3 with enclosure addressed to Mr. Walker. As you probably know, Mr. Walker is at present in Europe. I have forwarded copies of your letter and enclosure so that he will have the information when he gets to Brussels.

Sincerely yours,

Elizabeth J. Foy

Secretary to the
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Not to publishing information regarding sales transactions, research is responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 4, 1958

Mr. Hal Turner Wilmoth, Director
Gump's Gallery
250 Post Street
San Francisco 8, California

Dear Mr. Wilmoth:

As you requested, we shipped three Marin watercolors to you on February 1st, with the understanding that these were for a specific client's consideration.

If nothing has developed in connection with these, would you be good enough to return them to us.

Also, I find that we are still one SUPERMARKET short. Has that matter been straightened out? ~~When~~ you please let me know?

I hope that you are planning to visit New York soon and that I shall have the pleasure of seeing you.

Sincerely yours,

EGH:pb

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POL

April 21, 1958

Mrs. Mildred Gorman
3613 Christie Drive
Toledo 6, Ohio

Dear Mrs. Gorman:

Thank you for your letter.

Indeed, we have a very comprehensive collection of O'Keeffe paintings at all times as we are the sole agents for the artist.

The watercolors which were recently exhibited are priced from \$500 to \$750. Her oils range from there on up to \$7500, depending, of course, on the period and the size.

I shall be very happy to show you some of her paintings when you come to New York next month. It will be nice to meet you.

Sincerely yours,

EGH:pb

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Mrs. Allen Kander

3550 Williamsburg Lane, N. W. Washington 8, D. C.

The Downtown Gallery

32 East 51 Street

New York, N.Y.

Attention Mrs. Edith Halpert.

Dear Mrs. Halpert:-

Enclosed please find
check for \$200 to be credited to
our account.

With kindest regards from
Mr. Kander and myself, I am,

Very Sincerely,

Jaume M. Kander

April 5, 1958.

April 18, 1958

Mrs. M.W. Primoff
1192 Park Ave. Apt. D.
New York

Dear Mrs. Primoff:

A week or two, Mr. Primoff was in the Gallery but unfortunately I was very busy and before I had a chance to talk with him he had gone. I have phoned you three times, regarding the Max Weber, "Nude in Interior". Apparently no one was at home.

Could you please let me know your decision on the Weber; as we really need it here in the Gallery, if you are not going to purchase the painting.

Sincerely yours

John Marin, Jr.

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Sincerely,
Hedy Hoffman



the university of nebraska art galleries, lincoln 8

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5 April 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

The latest news is bad, but, also good.

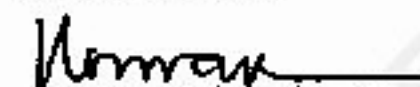
Mr. Woods died on March 29, after a week of illness. It was a considerable shock to everyone here, although he had been in wretched health for months. It was a complicated condition of heart, liver and lungs and although he rallied and seemed to be cheerful about coming out of it there was nothing much to be done.

During the past week in a conversation with Mrs. Woods, who is determined to carry on his interests, the O'Keeffe was brought up again. She asked me whether I still wanted to keep it for the collections in spite of our defeat at the hands of our "consultants". I said that I did. She then suggested that I write you at once, requesting permission to keep the picture until its acquisition can be arranged through the Woods Foundation. She thought this might take some time, but certainly could be managed within a month or two.

I hope that this will be permissible and that your two collectors haven't already written out their checks. I will hold the picture here until I hear from you one way or the other.

of
The gift/the painting by John Foote has just gone through our Consulting Committee and on to the University's regents. You will be hearing from the Chancellor very shortly. In the meantime may I submit for your signature the gift form which is just going into use here. The original you may keep for your files, the carbon I would like to have returned.

Sincerely,


Norman A. Gaske
Director

P.S. We are interviewing architects
for our new gallery!

Silkcreens by BEN SHAPIRO

	Black and White	Color
WHERE THERE IS A ROCK THERE IS NO SWORD	\$25.	
SUNSHINE		\$35.
FAITHFULNESS	\$40.	\$90.
CALAMITIES	\$35.	
MY BUILDING		\$110.
SUPERSTITION	\$35.	\$110.
APPARENT OF CREATION	\$45.	
(PHOENIX)	\$18.	

\$110.) not included
on list sent to
de Bedts

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE ART INSTITUTE OF CHICAGO

EVERETT D. GRAFF, President ROBERT ALLERTON, Honorary President RUSSELL TYSON, Honorary Vice President PERCY B. ECKHART, Senior Vice President
LEIGH B. BLOCK, Vice President ARTHUR M. WOOD, Vice President GEORGE B. YOUNG, Vice President HOMER J. LIVINGSTON, Treasurer
DANIEL CATTON RICH, Director ALLAN McNAB, Associate Director LLOYD W. BROWN, Secretary

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

April 8, 1958

Dear Mrs. Halpert:

Thank you for letting us know that the Institute is entitled to the 15% commission on the two Rattner paintings, if they are sold from the museum. Mrs. Kuh is happy to know that the Congregation has withdrawn their claim to the commission.

There is one thing that has been worrying us. Members of the Society for Contemporary American Art were asked to choose works which were available for purchase at a cost not in excess of \$3,000. The painting Mrs. Abel Fagen chose is priced at \$3400. We have been trying to get in touch with her, but have just found out that she is out of town for several weeks and would therefore have no chance to select a substitute for the Rattner painting which is priced at \$3400. Mrs. Kuh has asked me to write you at once and find out if there is any possibility of reducing the Composition with Old Shoes, No. 2 painting's sales price to \$3,000 -- for the museum -- less the 15% commission which the Art Institute would be entitled if it is purchased for us. Should anyone other than the Art Institute want to purchase this painting, we would uphold the \$3400 sales price. Can this be done? Please let us know.

Thank you for all your trouble in this matter.

Sincerely,

P. Lukens
Petronel Lukens, Assistant
Department of Painting and Sculpture

Mrs. Edith G. Halpert, Director
The Downtown Gallery
New York City

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ARNOLD H. MAREMONT

SUITE 3450
PRUDENTIAL PLAZA
CHICAGO 1, ILLINOIS

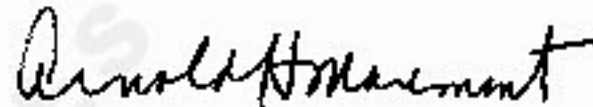
April 22, 1958

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert:

This is to acknowledge receipt of your letter of April 21. As soon as the Davis arrives I will return the blue form to you.

Sincerely,



Arnold H. Maremont

AHM:sic

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Art

Public Library

CEDAR RAPIDS, IOWA

Association

April 12, 1958

Down Town Gallery
32 East 51st Street
New York, N.Y.

Dear Sirs:

Do you have any loan exhibits? We would
appreciate any information you could us.

Thank you.

Yours truly,

Mrs. Robert Veley

Mrs. Robert Veley
Chairman, Exhibitions

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 2, 1958

Mr. Leasing S. McDaniel
Exhibition Chairman
Birmingham Museum of Art
Birmingham, Alabama

Dear Mr. McDaniel:

I have just received from Mr. Rattner your prospectus of the Fiftieth Annual Jury Exhibition together with your note addressed to him. Obviously it is too late to send a picture to you but if you will wire me upon receipt of this letter, I shall be glad to select and ship an example immediately.

May I hear from you?

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART ASSOCIATION OF INDIANAPOLIS INDIANA
THE JOHN HERRON ART INSTITUTE

110 EAST SIXTEENTH STREET
INDIANAPOLIS 2, INDIANA

MUSEUM
WILBUR D. PEAT, DIRECTOR

April 18, 1958

SCHOOL
DONALD M. MATTISON, DIRECTOR

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

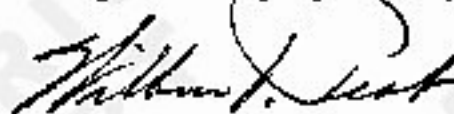
The enclosed copies of my correspondence with Caroline Keck regarding the treatment of the Georgia O'Keeffe painting are self-explanatory. You will see in my letter to her how I feel about the major restoration (at the center of the picture), and I am wondering if this rubbing and repainting which she describes was not done sometime ago. Have you no knowledge of it? I am sure it did not occur here.

I do not want to make an issue of this. I want to do whatever is fair for both of us. Would a good solution be for each of us to assume a half of the \$ 75.00?

Please let me hear from you as soon as possible and tell me frankly how you feel about the matter.

I hope all goes well with the gallery, and that you are in the best of health and enjoying fully the coming of spring to New York. The next time I am over there I will drop in to see you.

Very truly yours,



Wilbur D. Peat

WDP/rd

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NORTH SHORE ART FESTIVAL

APRIL 25th through MAY 4th, 1958
100 Cutter Mill Road, Great Neck, N. Y.

FESTIVAL CHAIRMAN
MRS. SELIG S. BURROWS

CHAIRMAN OF DESIGN
GEORGE NEMENY

ART FOR SALE
MRS. ALFRED ELIOT, Chairman

Painting
ALFRED ELIOT
MRS. JOSEPH FARBER
MRS. GEORGE NEMENY
MRS. THEODORE NORMAN
MRS. ALFRED L. PILSON
LAWRENCE RICHMOND
SIDNEY SCHECTMAN
MRS. ALAN SEFF

Sculpture
MRS. HOWARD STEIN, Chairman

FRED DANZIG
MRS. SIDNEY DERMAN
MRS. GEORGE ECKSTEIN

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

We want to thank you for your cooperation in helping
Mrs. Carolyn Farber select the work of Abraham Rattner
for our Art Festival.

Our tentative pickup date is April 17th and we will
advise you definitely several days in advance.

I was deeply disappointed that you were not able to
show Mrs. Farber any of Ben Shahn's work. Sometime
in February you agreed to allow us to have something
of his. We have several people who are deeply interested
in Shahn and incidentally, have included his name in our
catalog, which went to press a long time ago.

I am enclosing a folder on our Festival, which I think
may be of interest to you.

I hope that before the 17th something of Ben Shahn's
will become available to us.

Sincerely yours,

Russ Teist

RYE:go

P. S. My home address is 45 North Drive, Great Neck.

I would appreciate any biographical
material you may have on Mr. Rattner

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established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
is published 60 years after the date of sale.

Print to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

EGH: I couldn't get the
first part of the record
to play so I could understand
it until I'd got it all done
and tried it over again,
so 've only made 2 instead
of 3 copies.

Shall I run it through again?

And double-spaced?

April 21, 1958

Mr. John Reed, Director
The Gallery of Contemporary Art
Tavistock Place
Melbourne, C.1, Australia

Dear Mr. Reed:

Thank you for your letter.

Indeed, we represent Ben Shahn exclusively and have a complete set of his prints in our possession, including PHOENIX, both in color and in black and white. The prices are, color - \$110; black and white - \$18; minus the 10% museum discount.

I should be very glad to send you a copy immediately upon request.

Sincerely yours,

EGH:pb

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PAUL J. SACHS
29 GARDEN STREET
CAMBRIDGE 38 - MASSACHUSETTS

April 1, 1958

KIRKLAND 7-6100

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

As always I enjoyed my visit and
appreciated all that you had to say to me.

Now on my return, I recall that we
talked about Jack Levine's youthful work and
if I remember correctly, you said that you
had photographs of all of this work. On
checking records here, I find that we own
at the Fogg Museum fifty-five drawings and
five paintings and of this number we have
photographed twenty-one and have negatives
of these twenty-one.

Of Hyman Bloom's work we own thirty-
nine drawings and nine paintings and of this
number we have three negatives. If I can be
of any further service in this matter, please
command me.

Sincerely yours,

Paul Sachs

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

I think a special note is enclosed. What do you think? They don't own a Rattner

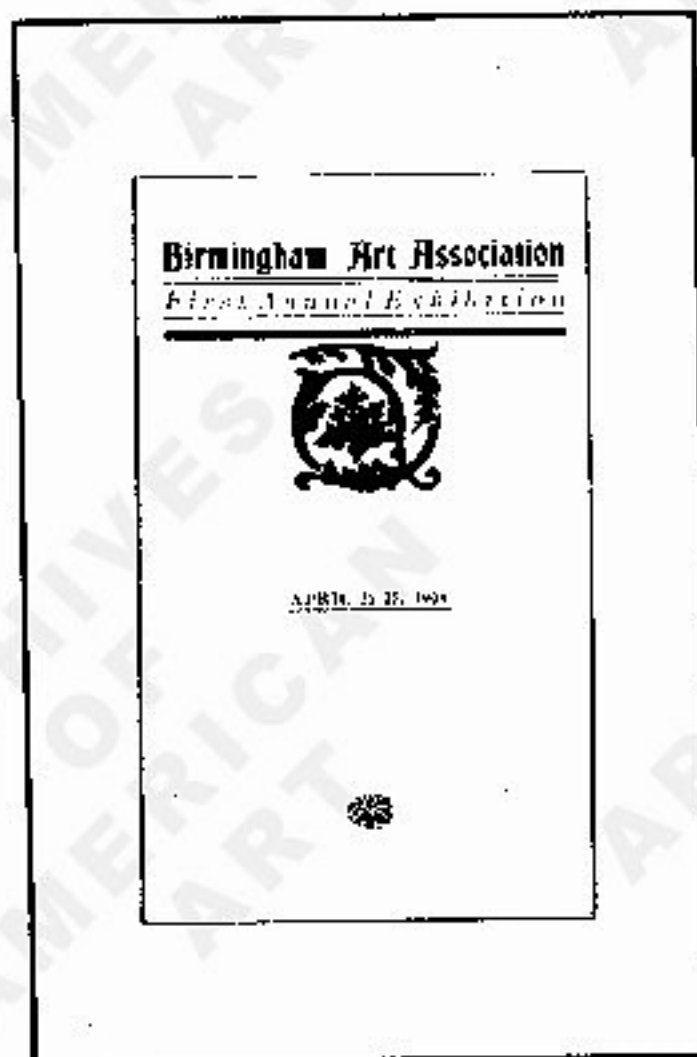


but possibly there may be a purchase? S.

Fiftieth Anniversary Jury Exhibition

Birmingham Museum of Art

April 6-May 4



1908-1958

April 15, 1958

Huffnagle Press
New Hope,
Pennsylvania

Gentlemen:

Will you kindly send us another copy of "GOODBYE

FERARGIL" and send a copy to

Mr. Carl Ziegler
Philadelphia Museum of Art
Fairmount Park
Philadelphia, Pennsylvania

and bill us.

Thank you

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 2, 1958

Mrs. Charles Snyder Cutting
765 Park Avenue
New York, N. Y.

Dear Mrs. Cuttings:

As I advised you originally, we are planning to have an exhibition of the Demuth paintings in our possession and of course find it imperative to have the watercolor which you purchased from us several months ago.

While the exhibition does not open for several weeks, the magazine reviewers have to meet their May deadline not later than the sixth of the preceding month. Therefore I am writing to ascertain whether we may borrow it from you and have it picked up by that date. We shall be most grateful.

And I do hope that you will come in to see the exhibition as we are parring with pride in having about 30 Demuth paintings for this occasion. The catalogue will be sent to you sufficiently ahead so that you may make your plans accordingly.

It will be very nice to see you, as always.

Sincerely yours,

EGH:ph

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

April 21, 1968

Mr. Theodore B. Taussig
120 Wall Street
New York 5, N. Y.

Dear Ted:

Thank you for the check in payment of our claim in connection with the damaged painting entitled THE GEORGE BROWN CHILDREN. The Folk Art Gallery is correct in this instance as this painting was on the policy under that name rather than of the Downtown Gallery.

I shall be very glad to see what you can do in connection with the Shahn drawing.

Unfortunately I have to leave town during the week of the 21st but if you would like to make an appointment any time after the 30th, I shall be very glad to do so. Please let me know.

Sincerely yours,

BCH:pb

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

erably before 1924, as is evident^{ed} by the fact that they are credited with loans in the 1924 Whitney Studio Club exhibition. There are other errors but these will no doubt be located when your archives record the early catalogues most of which I have in my possession.

For the record - and Miss Cowdry is welcome to come here at any time to see the original documents I have in my possession - it was I who introduced folk art to Mrs. Rockefeller. You will find in the chronology that I made her acquaintance in 1927 through Mr. Duncan Kandler who had ~~combined~~ ^{not} only for himself but also for Mrs. Rockefeller as early as 1927 ~~(unbeknownst to me)~~ ^{March of}

Subsequent to this meeting with Mrs. Rockefeller, she purchased a watercolor by John Marin and another watercolor by William Zorach in an exhibition we had under the title of "American Landscapes." Shortly afterward, she purchased from us quite a group of modern American paintings she selected at the Gallery. Thereafter, also in 1928, I helped her redecorate a room in her house at 10 West 84th Street to be used entirely as an art gallery. This she called "Topside Gallery." The first important exhibition I hung for her was that of Pop Hart's watercolors and prints. For this exhibition, held at tea which was attended by the press, her own friends, and the artists' colleagues. As the family can bear me out, I spent a great deal of time at 84th Street, arranging exhibitions frequently, but it was not until 1929 that Mrs. Rockefeller made her first purchases of American folk art. These were relatively unimportant items comprising Pennsylvania chalk ware, tinsel(?) pictures, and some small watercolors which she used for decorating a guest room in the house. During many of the conversations, I finally convinced her that it would be an excellent idea to consider American folk art as background material for her modern American art. Actually, it was not until 1931 that Mrs. Rockefeller began collecting seriously and, according to actual records we have in our bookkeeping files, every object - painting or sculpture - catalogued in the 1932 exhibition held in November at the Museum of Modern Art was purchased by Mrs. Rockefeller from either the American Folk Art Gallery or The Downtown Gallery, with the exception of Nos. 28 and 139, both of which she decided not to purchase after the show. The former is now in the collection of Colonial Williamsburg, having been acquired with a large group from this gallery about a year ago. I had originally sold this to Moss Hart and repurchased it at an auction of his Pennsylvania house contents in .

In 1939 I prepared for Colonial Williamsburg the first catalogue of its collection then on view at the Lutwell(?) Paradise House. As the records indicate, I wrote the entire catalogue, with the exception of the short ~~xxxxxxxx~~ foreword by James Cogar, the Curator, designed it, and supervised the publication in New York. This catalogue lists 240 items. We have sales records of more than 200. Several were gifts made after the first exhibition ((by whom?)). Others were bought at the two shows held at the John Becker Galleries (y?), comprising objects borrowed from Mrs. Wilde and were purchased by Mrs. Rockefeller directly based on the selection I made for her at the time. A few were acquired by Colonial Williamsburg directly at the suggestion of Mr. Cogar, and as far as I can ascertain without reference to the Williamsburg records, the only numbers which Mr. Cahill might have purchased on his southern tour, which certainly did not exceed a matter of weeks, are 3, 4, 16, 28, 29, 31, 32 (possibly 49 and 50), 79, 89, 90, 94, 112, 134, 132, 153, 194, 198, 199, 213, 214, 218, 219, 245.

UNIVERSITY OF COLORADO
BOULDER, COLORADO

April 9, 1958

DEPARTMENT OF FINE ARTS

IN REPLYING PLEASE ADDRESS
ROOM 201, THEATRE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

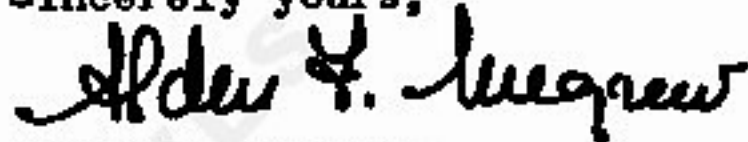
I do hope by now that you have received the photographs which we returned to you by regular mail on the 17th of March. It seems strange that you had not received them by the time you had mailed your letter to me on March 27th. If they are lost do let me know and I shall, of course, reimburse you for the cost of the prints.

Perhaps someone else in your office opened them and put them away.

I do appreciate your patience in getting the pictures we really wanted.

With best regards,

Sincerely yours,



ALDEN F. MEGREW
Head, Department of Fine Arts

AFM:jab

VERLAG GERD HATJE

STUTTGART HEIDEHOFSTRASSE 40 TEL. 42011

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.
U.S.A.

4-12-58

Dear Mrs. Halpert:

We are planning to publish in the near future a series of books on the important movements of 20th century art, and are just preparing the first volume which is to be a comprehensive work on

CUBISM,
its invention, expansion and the aftermath.

The American edition of this book will be published by Harry N. Abrams Inc., New York.

The author of our book, Mr. Robert Rosenblum, who teaches at Princeton University, Princeton, intends to include in this publication a work which is in your collection:

Stuart Davis: Salt Shaker (1931).

We would greatly appreciate your permission to reproduce this work and would be very grateful if you would kindly send us a photograph. If possible, its size should be approximately 8 x 10". Furthermore, we should like to ask you for some indication on the back of the photograph as to the picture's dimensions and medium of painting as well as to your wishes in respect to crediting.

We would be greatly obliged to hear from you at your earliest convenience and thank you very much for your kind assistance.

Sincerely yours,

VERLAG GERD HATJE


(Ursula Krauss)

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Roosevelt, New Jersey

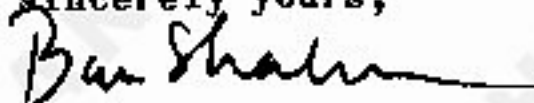
April 17th, 1958

Miss Fernande Ross
Sanford Barn East
Hamden, Connecticut

Dear Miss Ross:

In reference to your request to exhibit prints of mine, I am perfectly agreeable to the idea, but always refer such matters to my dealer. Hence I am sending your letter on to her. That is Mrs. Edith Halpert of the Downtown Gallery, 32 East 51st Street, NYC. If you have any further questions or arrangements I am sure that she will be glad to work them out with you.

Very sincerely yours,



Ben Shahn

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3767

April 3, 1958

Mr. Laurence Rockefeller
824 Fifth Avenue
New York, N. Y.

Dear Mr. Rockefeller:

Although it required much more time than I had anticipated, the material I so eagerly awaited finally arrived and I hope that you will be as pleased as I am with the results of the investigation. I am referring to the painting by Toulouse-Lautrec entitled LE CAFE.

Last October, just before the dinner given in honor of the opening of the Abby Aldrich Rockefeller Museum in Williamsburg, you and Mrs. Rockefeller mentioned the fact that at the request of the Museum of Modern Art, Mr. Rowland had examined this Lautrec painting and had declared it a forgery. Mr. Rowland, Director of the Metropolitan Museum, was present at the time and when I stated that the painting had been acquired from Cosar dell'arte, he immediately responded that in his opinion Mr. de Hauke was the great authority on the work of this artist and that there should be no question whatever about anything purchased through him.

Because I was both embarrassed and grieved and also very sorry that I had given you cause for distress, immediately upon my return to New York I followed through by locating Mr. de Hauke and checking through the records I had in my possession. In referring to these I found that I had sold LE CAFE to your mother in October of 1952 for the sum of \$10,000. It had been purchased by me (during my stay in Paris that summer) from Mr. de Hauke who was then associated with the firm of Jacques Seligmann & Co. I found also that in September, 1950, I had sent a letter to Mrs. Rockefeller, a copy of which is attached. I am also enclosing the original of a letter from Mr. Germain Seligmann and an inscribed photograph he has sent me. In addition, you will find photostats of his letter and of the inscription on the verso of the photograph which you may retain for your files. The original photograph, however, I promised to return to Mr. Seligmann and I should like to have his original letter for my files and final archives.

I hope that you will find this material permanent proof of authenticity. However, if even a slight doubt remains in your mind, I repeat once more that I shall be delighted to repurchase the painting from you.

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BETTY BARZIN

AVENUE MARNIX, 17
BRUXELLES
TEL. 12.85.42

April 6th 1958.

Dear Mrs. Halpert,

Immediately on receipt of your letter, I enquired all over Brussels, only to find that, during the Exhibition, there is not a square inch of space available anywhere. I am sorry you did not write earlier.

There is no suitable gallery at the University, as far as I can see. But I am nevertheless asking the Academic Authorities to consider your suggestion. No definite reply can be given until after the Easter recess, i.e. April 15th, as all the responsible people are away just now. In view of the fact that the World's Fair will require everybody's presence in Brussels, people have gone out of town now, in spite of the bad weather!

If I may give you my own feeling on the matter, I think it would be more interesting for you to have your exhibition here later on, and if possible, in itinerant form, so that art lovers will REALLY LOOK at the pictures. I doubt very much that they will do this in the general chaos of the forthcoming show. You have no conception of the multitude of things (some, absolutely crazy!) that will be seen and heard here in the months to come.

I am very sorry indeed to be so negative and hope you will forgive me. As soon as I shall know definitely about the University, I will write again, but candidly, I have very little hope, mainly because the place is so utterly unsuitable, and away from everything.

Yours sincerely,

Betty Barzin
Betty Barzin.

Mrs. Edith G. Halpert,
32 East 51st Street,
New York City.

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April 12, 1968

Madame Betty Darmin
Universite Libre
Brussels, Belgium

Dear Madame Darmin:

I cannot tell you how grateful I am for your letter containing such valuable information.

As you may have heard, there has been tremendous feeling about the rather one-sided representation of American art during so important an event and a number of very prominent persons in the American field are very eager to offset this by a separate exhibition. Therefore, I sincerely hope that something of this kind can be accomplished before the Fair closes - and outside of the Fair grounds.

Again, may I say that we are most grateful to you and shall await further word with great anticipation.

Sincerely yours,

EGH:pb

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April 17, 1958

Mrs. Sheldon Keck
85 State Street
Brooklyn 1, New York

Dear Caroline:

Thank you so much for your letter and full report on the treatment of the Georgia O'Keeffe painting, "From the Plains," which we borrowed from the Downtown Gallery for our January exhibition.

I regret that we did not examine the canvas minutely when it reached us, and when we packed it. We were at a loss to account for the two drips of white paint in the upper left-hand corner, and the small digs in the surface in the lower right corner. It is such a large canvas, that no one could have dripped or applied white paint to the upper part while it was hanging in the gallery, and so far as I can determine no white paint was being used in the room in which the packing was being done. What is more, the picture was hanging in a gallery where a guard was stationed, so carelessness or vandalism on the part of visitors was not probable. However, we are willing to take care of the expense of restoration of these areas in gratitude of Mrs. Halpert's friendly cooperation.

But your report on the condition of the center of the painting poses another problem. To my eyes, the surface appeared the same in our gallery as it did when I saw it in the Downtown Gallery; and if it had been rubbed and repainted in the middle area this damage and retouching was not done in Indianapolis.

I am sure our trustees will not feel obliged to pay for the treatment of a condition for which we are not responsible, and I am writing Mrs. Halpert to see if we can make a fair adjustment with regard to this matter.

Please give my warm regards to Sheldon. I am sorry it has been so long since I have seen either of you, but I hope our paths cross in the not too distant future. Do you plan to attend the A.A.M. convention in Charleston?

Very truly yours,

Wilbur D. Peet

WDP/rd

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April 2, 1958

Mr. Mitchell A. Wilder
420 East 64th Street
New York, N. Y.

Dear Mitch:

As you requested, I am sending you the four photographs, two of which are intended for your Civil War Exhibition, and the other two, I presume, for acquisition. The information is attached to each.

It is too bad that the O'Keeffe date was called off. Perhaps if we had offered to perform for her last Friday, she would have skipped the circus. However, why don't we make a separate date some evening when you are free. If you are planning to go to the City of New York Museum opening next Wednesday, April 16th, perhaps you would like to come to dinner here and we could go together. If not, let me know when you can make it.

And so, cheerio.

Sincerely yours,

EGH:pb
Enclosures (4)

450